

Bonhams



J. J. Lally & Co.
Fine Chinese Works of Art

New York | March 20, 2023

J. J. Lally & Co.

Fine Chinese Works of Art

New York | Monday March 20, 2023 at 8.30am

PREVIEW

Wednesday March 15, 10am-5pm
Thursday March 16, 10am-5pm
Friday March 17, 10am-5pm
Saturday March 18, 10am-5pm
Sunday March 19, 10am-5pm



J. J. Lally & Co. Fine Chinese Works of Art

New York | Monday March 20, 2023 at 8.30am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

28438
Lots 1 - 68

AUCTION INFORMATION

Bonhams & Butterfields
Auctioneers Corp.
2077070-DCAw

ILLUSTRATIONS

Front Cover: Lot 39
Rear Cover: Lot 45

PREVIEW

Wednesday March 15, 10am-5pm
Thursday March 16, 10am-5pm
Friday March 17, 10am-5pm
Saturday March 18, 10am-5pm
Sunday March 19, 10am-5pm

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

Asaph Hyman
+44 (0) 20 7468 5888
asaph.hyman@bonhams.com

INQUIRIES

Chinese Works of Art
Dessa Goddard
US Head, Asian Art
+1 (415) 503 3333
dessa.goddard@bonhams.com

Michael C. Hughes
Vice President, Head of Department
+1 (646) 988 1723
michael.hughes@bonhams.com

Bruce Maclaren
Vice President, Global Head,
Chinese Paintings and Calligraphy
+1 (917) 206 1677
bruce.maclaren@bonhams.com

I-Hsuan Chen 陳宜萱
Senior Specialist
+1 (212) 461 6520
ihsuan.chen@bonhams.com

Krystal Liu 劉琨華
Junior Specialist/Cataloguer
+1 (212) 644 9135
krystal.liu@Bonhams.com

Coco Li 李佳莹
Sale Coordinator
+1 (646) 866-3208
coco.li@bonhams.com

Karma Galek
Operations
+1 (917) 206 1610
karma.galek@bonhams.com

BIDS

Bid online/APP

Register to bid online by visiting
www.bonhams.com/28438



**Bid through the
app. Download now
for android and iOS**

Alternatively, contact our Client
Services department at:
bids.us@bonhams.com
+1 (212) 644 9001

IMPORTANT NOTICES

You will be required to provide a valid credit card in your name which must be verified before you are able to place bids. If you are placing bids on behalf of a company, please ensure you indicate this when registering. We reserve the right to request further information from you (including your government issued ID) where you are the successful bidder, in particular in relation to any lot where the purchase price is over \$10,000. Please note all successful corporate bidders will be required to provide additional information.

For telephone or absentee bids we require a completed Bidder Registration Form in advance of the sale. The Bidder Registration Form can be found at the back of every catalogue and on our website at www.bonhams.com and should be returned by email to the specialist department or to Client Services at bids.us@bonhams.com. Please note we cannot guarantee bids within 24 hours of the sale.

For all other enquiries, please contact our Client Services department on: 212 644 9001 or bids.us@bonhams.com.

SHIPPING & COLLECTION

All buyers will be extended a shipping quote within 5 business days following the sale. Lots marked "W" are oversized and therefore subject to alternative shipping methods. For further information, please refer to the Oversized Lots page.

If you wish to collect your purchases from a Bonhams US location, scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. For your convenience, pre-allocated 30-minute slots are available Monday through Friday between 9am and 4.30pm. To schedule a collection, please contact our Client Services department at invoices.us@bonhams.com. If you are sending a third-party to collect, we will require authorization to release the property to the nominated party.

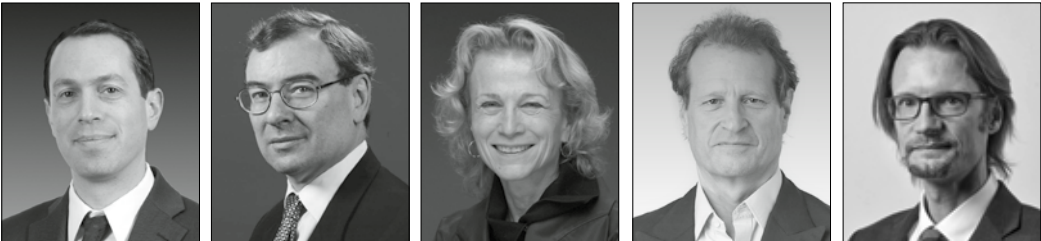
Bonhams

© 2023 Bonhams & Butterfields Auctioneers
Corp. All rights reserved.



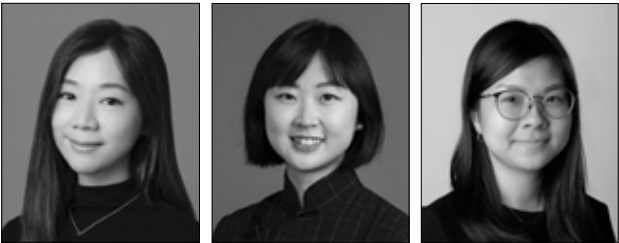
International Chinese Ceramics and Works of Art Team

Global



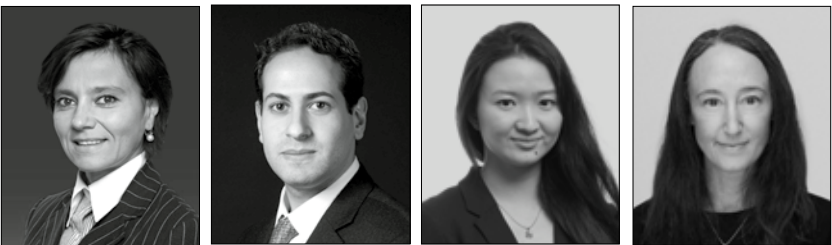
Asaph Hyman
Global Head, Chinese Art
Colin Sheaf
Consultant
Dessa Goddard
US Head, Asian Art
Michael Hughes
New York
Bruce MacLaren
New York

Asia

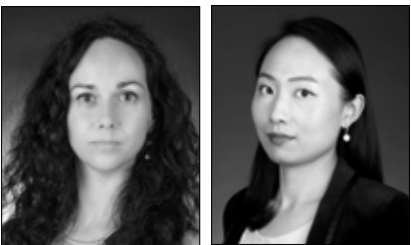


Gigi Yu
Hong Kong
Spring Lee
Hong Kong
Tracy Hui
Hong Kong

London



Benedetta Mottino
London, New Bond Street
Edward Luper
London, New Bond Street
Olivia Xu
London, New Bond Street
Rachel Hyman
London, Montpelier Street



Bianca Dolfin
London, Montpelier Street
Kelsey Chang
London, Montpelier Street

Paris



Caroline Schulten
Paris
Amélie Rolin
Paris
Claire Hui Tang
Paris
Jing Wen
Paris

I-Hsuan Chen
New York

Hannah Thompson
Los Angeles

Rachel Du
Los Angeles

Krystal Liu
New York

USA



Dick Lin
San Francisco

Katniss Xu
Los Angeles

Ling Shang
San Francisco

Yvett Klein
Sydney

Australia



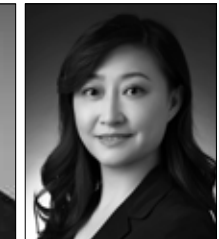
Asia Management & Representatives

Julia Hu
Hong Kong

Bobbie Hu
Taipei

Jie Wang
Shanghai

Vivian Zhang
Beijing



Bonhams Global Network

Yunwen Sung
Singapore

Cecilia Nordström
Bukowskis, Stockholm

Linn Andersson Bennich
Bukowskis, Stockholm



Ralph Lexner
Bruun Rasmussen,
Copenhagen

Suhyung Kim
Bonhams Skinner,
Boston Mass.

Helen Eagles
Bonhams Skinner,
Boston Mass.



“We had a great time...”, began Jim Lally in his website posting, March 1, 2021, announcing the closing of his renowned gallery, J. J. Lally & Co., after a successful run of thirty-five years. (fig. 1)

Well, the pleasure was ours. Whether browser or buyer, aficionado, or scholar, I believe we gained more from J. J. Lally, both the man and the gallery, than he and his talented helpers ever gained from us. Money can never quite be an equivalent of the insight, the delight of discovery or the thrill of engagement with the works of art he shared with us so lovingly for so long. His gallery on 57th Street became a mecca in New York during a period of burgeoning, topsy-turvy growth of the Chinese art world. J. J. Lally was a steady presence in this world. And a beacon of reputability.

It did so right out of the gate with its opening exhibition in December, 1986. Important dealers demanded early access. Queues threatened, so much so that a timed ticketing system had to be improvised. It was an unqualified triumph, selling out in a week. But more, it established a model for what J. J. Lally would be going forward. C.T. Loo, who occupied the nearby august space for decades, was certainly smiling down on him!

Vision, hard work, time, and capital are necessary, as in most businesses. Insider's knowhow, born of experience gained during a particularly dynamic time in the auction world, facilitated planning and developing contacts and clientele who could both buy and supply. While insistence on high standards across the board made the job more difficult, Jim never let up. Quality sells. Quality can bring its own joy and certainly help attract a clientele of buyers and sellers including those at the top tier. High standards across the board, beginning with selection of the works, made the job even more difficult. Jim never failed. Reputation and trust turned rock solid.

A year earlier, at the end of 1985, Lally had left behind fifteen years within the auction business resigning what was the most prestigious auction house job in the Americas, President of Sotheby's North America. In retrospect these had been among headiest years in the auction business, amounting to the early days of globalization of the art market, most especially in Chinese art. He could hardly have imagined the course of those fifteen years when youthful exposure to Chinese art in his hometown of Boston drew him to venture a career in its wonders.

Lally joined the auction business in 1970, right off the campus. The 1970s would prove to be among the most fateful to the subsequent unfolding of the Chinese art market. Reform of Japan's currency thrust Japanese economic might onto the world stage. Japanese dealers, veterans and entrepreneurs, stormed the art world aiming mainly for Chinese art and French Impressionist paintings. Other players were often marginalized.

Normalization of relations between China and the United States in 1972 ended the embargo enacted in 1950 on the import of Chinese goods, including works of art, that could not be proven beyond any question to have been outside mainland China prior to 1950. I know from my own experience as a young curator that only the most reliable, unimpeachable testimony would pass muster. Suddenly the restrictions were off and



Fig. 1, website announcement of J. J. Lally & Co.



Fig. 2, Jim Lally giving presentation to a group of museum patrons, March 2018



Fig. 3

the supply of Chinese works of art eligible for import to the U. S. mushroomed. Expansion of supply was the necessary foundation of the golden decades in Chinese art that touched all in the following decades.

Fresh from Harvard and Columbia with studies in Chinese art and finance, Lally joined the New York office only to be transferred to London, a providential move as London was then still the center in the Western world of the auction business and of the study of Chinese works of art. It was also home to A. J. B. “Jim” Kiddell, head of Chinese works of art department at the headquarters there. There was no better place to learn whatever could be known, no matter the category of object—ancient ritual bronzes, archaic jades, classic porcelains, and so forth through the range of premodern production. And, there was probably no one better than Kiddell to mentor a young man in the complexities and pitfalls of the auction world and the hazards of authenticity attendant upon commercial or academic forays into Chinese art. It was quicksand and remains so to a degree today. He then moved to New York to run the Chinese effort there in 1973 and conducted his first sale barely a year after his return from London. His tenure was not just a raging success in traditional terms. He broke barriers. A year later, he was instrumental, with his colleague Julian Thompson, in establishing the company's Hong Kong office, and remained a director there until leaving the firm.

More than gather and sell, he made a hit personally with collectors, too. His charm, knowledge and infectious love of Chinese works of art made him a catalyst and a visitor always welcome, as did his shy thoughtfulness. **(fig. 2)** My own introduction came through two of the most irrepressible personalities among collectors of Chinese ceramics and bronzes, Myron (Johnny) and Pauline Falk. A simple phone call from Johnny engaged Jim for drinks the following evening at the Falk's townhouse at 17 East 66th. We passed Tang pots and Song bowls around. Johnny peppered us with questions. You had to know your stuff. As usual in those days dinner followed at Uncle Tai's Chinese restaurant. It was the best the Upper Eastside could do.

When Jim opened his gallery, there was still a healthy balance in the market between private dealers and auction houses. Even so, Souren Melikian writing in the *International Herald Tribune* early in 1987 to welcome the establishment of J. J. Lally & Co. complained of the decline of dealers in Chinese art in New York. **(fig. 3)** He also forecast approvingly a coming boom in the market for Chinese antiquities.



Fig. 4, Daniel Shapiro, Elizabeth Wilson, Marc Wilson at the opening reception of *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, J. J. Lally & Co., March 2014



Fig. 5, Gallery view, *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, J. J. Lally & Co., March 2014

Actually, everything boomed. The next twenty-five years were flush. The social, educational and national profile of buyers broadened in ways that gave globalization a face. New galleries opened everywhere. Established galleries flourished. The New York scene blossomed once again. The Metropolitan Museum of Art set trends and encouraged serious collecting. Bright people well informed about some aspect of Chinese art were not rare. The synergy was unprecedented. Whether dealer, curator, academic scholar, collector, or just plain fan, everyone took in exhibitions, fairs and colloquiums. Colleagues in learning became friends in fact.

J. J. Lally & Co. was so much more than a shop. It was always about the works of art, the things themselves, at J. J. Lally. I believe any visitor to the gallery could sense that, perhaps not articulate it, but feel something upon walking through the door, beckoned by objects ensconced in sparkling light peeking from cases beyond. It was always a bit magical to me. A pure delight. And from time to time, profoundly moving. (figs. 4 and 5)

History will also remember the contribution of J. J. Lally to the field of Chinese art because of the excellent catalogs produced to accompany its annual exhibitions. The catalogs were advanced for their time and formed a series on the shelf, sharing design, blue color and photographic presentation of the objects. Comparables, that is, references to similar works in publications that might further the reader's own research followed in a tradition well established. What was new and important was the insistence on thorough, up-to-date references to related objects excavated and published by Chinese archaeologists. To uncover these references in the pre-digital age required an effort unimaginable to those brought up only on today's giant digital search engines. You had to remember them, not just uncover them.

If anything made J. J. Lally & Co. what it was and accounted for its success, I look to the attributes of the man who ran it and his business practices. (fig. 6) Jim was reputable. Honesty, integrity to a fault, and unflappable goodwill to all imbued the practices at the firm. These traits are all essential to reputability, but not sufficient in themselves to assure standing and clientele in the tricky market for Chinese works of art. Discrimination, connoisseurship honed by experience and scholarship must be wedded to that ethical behavior. His private office was walled with reference books. Chairs for friends and clients surrounded a large felt covered table. There was always an open invitation to join him, New York's reclusive scholar in the marketplace.

Marc F. Wilson

Director Emeritus, Nelson-Atkins Museum of Art

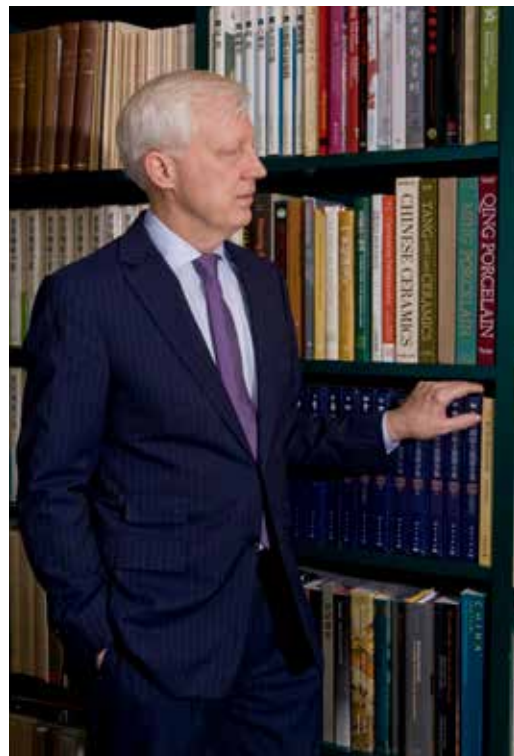


Fig. 6, James J. Lally in the gallery's library, 2010

我們在此度過了一段最好的時光 …」藍理捷在官網如是說。2021年3月1日，遍享聲譽的「藍理捷中國文物」藝廊營運35載，發佈熄燈停業的消息。(Fig. 1)

度過美好時光的應當是我們；無論進門是為了瀏覽、購藏、熱愛，或研究，我相信大家自藍理捷與藝廊處所獲之豐盛，遠大於他和身邊聰慧的助手們從我們這裡所得。金錢與卓見向來無以對價，都無以計量。這許久以來，他與我們分享探索藝術的喜悅與面對藝術品時的感動。這時期中國藝術市場火速闖亂地增長，藍理捷位於57街的藝廊穩健如麥加，其聲望如明燈。

藝廊1986年12月開幕首展便現端倪。這頂級藝廊必得搶先入門。排序人龍之長，只好臨時湊合發上號碼牌。一星期左右售罄，不大能說是首捷全勝，但足能定調「藍理捷中國文物」未來的走向。早年盧芹齋的藝廊就在附近，老人家必是在天上微笑着著呢！

見識、勤奮、歷練，和資金缺一不可，多數商行皆同。內行人的訣竅，來自此時翻騰雲湧的拍賣界，如此才能拓展業務，並充實買家與賣家的名冊。堅持高標準的處事不容易，Jim從不妥協。品質帶動銷售。品質能帶來喜悅，更能同時吸引買家和賣家，特別是高端客戶。以高標準選件本就不易，Jim亦未曾挫敗。名望與信譽漸進，堅如磐石。

藝廊開業一年前，1985年末，Jim辭去拍賣界最尊貴的職務，蘇富比的北美總裁，結束他15年的拍賣職場生涯。回顧這時期，拍賣行業蒸蒸日上、業務全球化，主要歸功於中國藝術蓬勃的市場。兒時在老家波士頓首次接觸中國藝術的他，恐怕無法想象這份喜好竟帶他走過15年的奇觀。

藍理捷1970年畢業後即入拍賣行工作，70年代實為後來中國藝術市場轉向前曲。日元國際化將日本經濟推向國際舞台，偏愛中國藝術與法國印象派繪畫的日本藝廊、退役軍人及實業家橫掃藝術市場。其餘競標者皆被邊緣化。

中美關係於1972年正常化，結束了1950年頒布的包含中國藝術品在內的全面禁運令，不然進口時必須鐵證鑿鑿地證明在1950年以前就出了中國。我當時身為博物館的年輕策展人，深知唯有最靠譜、最無懈可擊的證明才能通過審查。禁運令驟然解除，市場上可進口美國的中國藝術品倍增。供給資源的增長，實為接下來數十年中國藝術市場黃金時期奠定了基礎。

畢業自哈佛與哥倫比亞，修業於文學與財經，藍理捷入職拍賣行的紐約辦公室，很快便調任至倫敦總部。當時英倫仍領銜西方拍賣行業，並為研究中國藝術之重鎮。而該行時任中國藝術部門的是，詹姆·吉德爾(A. J. B. “Jim” Kiddell)。再沒有別處更適宜學習中國藝術——自高古青銅器、玉器及瓷器，至近代前的各項製品。也再無人比吉德爾更適合擔任年輕人的導師，提點拍賣行業的複雜與陷阱，以及在顧及商業買賣及學院研究之前，中國藝術辨別真偽的難題。此行業至今仍然如流沙般危險難防。藍理捷1973年自倫敦搬回紐約，不到一年便主持操辦中國藝術的拍賣。他不僅成功，更打破藩籬。次年，他與英國同僚朱湯生(Julian Thompson)一同為該拍賣行創辦香港分部，並任職香港分部主席直至離職。

收售藝術品之餘，藍理捷也深受藏家喜愛。他有魅力、有學識，他對中國藝術的熱情極具傳染力，在社交群裡有促進情誼的作用，大家都樂意邀他登門，他不作聲的周到體貼亦為人喜。(Fig. 2)我與藍理捷認識，是透過Myron (Johnny) and Pauline Falk伉儷，這對夫婦是我認識最活潑不矜持、收藏中國瓷器與青銅器的藏家。Johnny一通電話就邀了Jim明晚過來喝酒，大夥在東66街17號的Falk宅邸相聚。我們互傳唐代罐子，又遞宋代瓷碗。Johnny大小問題問個沒完。得有兩把刷子才能招架。那年代後續的晚餐總是光臨Uncle Tai’s中餐館。上東區沒有比這更好的了。

Jim始創藝廊時，拍賣行與私人藝廊間尚顯平衡健全。即便如此，藝評家Souren Melikian於1987年發表於國際先驅論壇報(International Herald Tribune)歡迎「藍理捷中國文物」開業的撰文中，依然對紐約中國藝廊的消滅感到憂心。(fig. 3)他同時正確地推測了中國古文物市場將有大好的前景。

實際上，諸事皆大好。接下來25年有如大川奔流。買家的社經地位、教育背景，和國籍來歷都大為拓廣，給全球化帶來新的面貌。新藝廊如雨後春筍。已有規模的藝廊個個興旺。紐約藝術圈又繁華了一回。大都會博物館帶頭認真地對待收藏這件事。聰明人知曉中國藝術之一二不足為奇。從未見過眾人如此這般地統合協力。無論是藝術商人、博物館策展人、學院研究員、藏家，或僅是喜好藝術的人，眾人積極參與展覽、博覽會，和研討會。同儕共學即成了朋友。

「藍理捷中國文物」不僅是家古董行，它向來是關於藍理捷經手的藝術品及其本質。我相信來訪的客人皆能感受，或許無法言喻，進門時受到櫥窗中照亮器物召喚的體驗。我認為這非常迷人。是純粹的喜悅。一次又一次，受到很大的感動。(figs. 4, 5)

歷史也將記得「藍理捷中國文物」的貢獻之一在於它精彩的年度特展圖錄。這些圖錄是劃時代的創舉，在書架上自成系統，以同樣的設計、藍色基調和攝影表現來呈現每件器物。比範例，也就是列舉出版物中所見類似的作品，作為讀者進階閱讀的引導，是典型的學院慣例。但重要的是，圖錄中詳盡加入了最新發佈的中國考古資訊。在尚未數位化的時代，獲得這些資訊非常費工夫，不是如今數位世界成長的一代所能想像。你必須將資訊深記腦海，僅僅一時找到是不夠的。

要說「藍理捷中國文物」的成型與成功，我歸於其管理者與他的行商實務。(fig. 6) Jim有聲望、誠正為本，這些特性皆為商譽之必備，但它們本身不足以在狡變的中國藝術市場建立穩定客源。識別、鑒賞、經驗、與研究必須結合商業倫理，他的私人辦公室以書為牆，為朋友和客人準備的西式玫瑰椅環繞著鋪著氈墊的大桌，來者是客。在這紐約喧嚷的市集，他是遁隱的學者。

Marc F. Wilson

納爾遜-艾金斯博物館 卸任館長

In 1977 Jim Lally hired me to work in the Chinese Works of Art department at Sotheby Parke-Bernet. (fig. 1) The firm was British, as it had been for centuries, and was located on Madison Avenue, a very different place than the French-owned firm on York Avenue today. It was also before the American, Alfred Taubman, made Sotheby's a household name. Being British, the setup in the department was appropriately Dickensian—a rabbit warren in which we all sat on high backless stools at a large table surrounded by Chinese art. Jim had an office with a large Andy Warhol Mao print on the wall. He was a serious boss, in that he wanted things done a certain way. His exacting type of personality was ideal for being a Chinese art specialist: 1. Because the field of Chinese art itself requires being very precise, think Qing porcelain, think foot rims, think glaze chemistry and, 2. The only way to become good at that job was after putting in intense study. Jim had a long attention span coupled with a wicked sense of humor that made the work fun. One of the memorable experiences in the department was participating in the earliest “art investment” schemes of the British Rail Pension Fund. (This started in 1974, when Sotheby's advised the retirement fund for free for purchase of art on the condition the firm would handle the eventual sale.) Jim taught us about how to choose an object, research the sale history, painstakingly describe it and make a case for the piece to not only hold the value, but also to be a profitable investment. Although art investment at the time was a new idea and the British Rail eventual sales results were mixed, the exercise was an essential systematic tool at evaluating a work of art.

In the early 1980s London was still the mother ship for the art market, but we sold the legendary Bernat and Bull collections which made New York an important destination for Chinese art. The Hong Kong auctions were beginning as well, establishing another outpost and another competitor, in a way, for New York. Going forward, one of the things that made it so exciting was the Chinese department had the most global buyers of any department in Sotheby's, e.g., Chinese, Japanese, Europeans and Americans. We were seeing archeological objects we had never seen before. It was always challenging, and the learning curve was straight-up. The next thing you knew the firm was bought by an American, Jim became the CEO and Julian Thompson was picked to be chairman of Sotheby's London. For a brief time, the Chinese departments ruled the world as we knew it. (fig. 2)

Another highlight of working with Jim was an unforgettable trip to China in 1981 that he organized to visit kiln sites—talk about shard nerds! Included in the trip were great collectors—Falks, Graffmans, Szekreses, Menkes, a shrewd decision by Jim. The group also included a dealer, a curator and some Sotheby's staff like Peter Malone, Pat Curtin, Mee-Seen Loong and me as well as some civilian friends. To be able to go to China in 1981 at all was quite early, but to go to the kiln sites and basements of the Palace, Shanghai and Nanjing museums was breathtaking. To see Chinese ceramics mecca Jingdezhen was truly a once-in-a-lifetime opportunity. I still have the itinerary for the expedition, and the traveling group on that trip has had reunions much like people who are devoted to summer camps. It was a stroke of genius by Jim that bound us together to this day. (fig. 3)

Financial acumen and art expertise are rarely combined in one person. As an auctioneer Jim seemed to remember the prices and dates things were sold like other people might remember what they had for lunch. In today's auction world the antithetical talents—a head for numbers coupled with a visual memory—are still difficult to find. When Jim left Sotheby's to start his gallery in 1986, it was at a time that there were many Chinese art dealers in New York (unlike today). There were Bob Ellsworth, Alan

Hartman, Chait, Weisbrod, the Frankels, Andy Kahane, Chinese Porcelain Company—all sprinkled around the Upper East Side. Jim's new gallery yanked the center of gravity to midtown on 57th Street. In not a very long time the gallery became one of the most important places to buy Chinese art. Outfitted in a dark green interior harkening back to a British look and producing well-researched and expertly photographed catalogues of a beautiful midnight blue, the gallery offered works of art of museum quality. By 1986 I was the head of the Chinese department at Sotheby's and at that time Jim was formidable, along with Christie's of course, in competing for works of art for sale. Most of the other dealers had not been in the auction world, so they did not know what Jim knew in terms of where things were. After I left the firm in 1996 and joined Howard and Mary Ann Rogers at Kaikodo, I began to understand what it takes to be a good dealer. Jim's contributions to the Chinese art field are legion. I feel I learned from the best. (fig. 4)

Carol Conover
Consultant, Chinese Works of Art



Fig. 1. Carol Conover and Jim Lally



Fig. 4. Carol Conover, Jim Lally, I-Hsuan Chen, Asia Week New York reception at the Metropolitan Museum of Art, 2017



Fig. 2, Colleagues at Sotheby Parke-Bernet



Fig. 3, Mee-seen Loong, Pat Curtin, Carol Conover, Jim Lally in Jingdezhen, 1981

1977年，藍理捷聘僱我到蘇富比帕克-伯納 (Sotheby Parke-Bernet) 中國藝術部門工作。(fig. 1) 這間英國公司已有數百年的歷史，當時位於紐約麥迪遜大道，與今天在約克大道的法國公司有很大的區別。當然，與在美國人陶布曼 (Taubman) 領導下聲名大噪的蘇富比 (Sotheby's) 也不一樣。身為英國公司，辦公室就像是狄更斯小說裡的兔子窩，大家坐在高腳圓凳上，擠在放滿中國器物的桌邊工作。Jim的辦公室掛著一幅安迪沃荷爾的「毛澤東像」大張版畫，他是個嚴格的上司，事事都要遵照他的吩咐來辦。這嚴謹認真的性格最能勝任中國藝術專家的工作：第一，中國藝術專業非常要求精準，想想清代的御窯、圈足、釉藥；第二，必須恆長不懈地努力才能有所成就。Jim的專注力奇佳，加上他口無遮攔的幽默感，我們工作總是樂趣橫生。在這時期，中國部門參與了初創英國鐵路退休基金 (British Rail Pension Fund) 的藝術投資 (1974年開始，蘇富比免費提供藝術投資諮詢服務，以換取拍賣投資品的獨家權利。) Jim教導我們如何選件、研究歷史成交價、詳盡地敘述拍品，說服資方此件藝術品不但保值，更有增值的空間。雖然當時藝術投資還是很新穎的概念，「英國鐵路退休金」的拍賣結果也參差不齊，但經由這過程，我們學會系統性的分析，有了估算藝術品價值的工具。

1980年代初，倫敦仍是藝術市場的龍頭，但傳奇性藏家Bernat和Bull的兩場專賣，讓紐約扭轉為中國藝術拍賣的領導地位。同時香港的拍賣活動初起，某種程度來說成了紐約的強勁對手。至此令人興奮的是，中國藝術部門有著蘇富比最全球化的客源，涵蓋來自中國、日本、歐洲、美國等地的客人。我們從來沒見過考古文物，邊做邊學的挑戰如攀高峰，艱難無比。緊接著，蘇富比被美國人買走，Jim成了總裁，朱湯生 (Julian Thompson) 成了英國蘇富比主席。在我們眼中，中國藝術部門此刻如日中天，近乎統領了全世界。(fig. 2)

另一個與Jim共事時難忘的回憶，是他1981年主辦了一個拜訪中國窯址的旅行 - 全團都是愛瓷成精的人！Jim很狡猾地把多位大藏家邀入團中，包括 Falks、Graffmans、Szekeres、Menkes。團員另有一位畫廊業者、一位博物館學者，蘇富比的同事如Peter Malone, Pat Curtin、龍美仙、我，和幾位友人。1981年去中國旅遊算是很早的。而造訪窯址、進故宮庫房、到上海和南京博物館，都是讓人屏息難忘的經歷，參觀景德鎮更是一生難得的機會。我至今仍保留著當年的旅遊日程，後來團員間也時有聚會，我們的回憶像是一同參加了夏令營般，單純而美好。Jim安排這趟旅行真是神來之筆，大夥的情誼維繫至今，未曾稍改。(fig. 3)

極少人能夠同時擁有財務和藝術的敏銳度。身為拍賣官，Jim記得拍品價格和日期，就像一般人記得午餐吃了什麼一般平常。今日拍賣行裡，這種兩極的才能 - 能算數的頭腦配上過目不忘的眼力 - 依然非常少見。1986年Jim離開蘇富比創辦自己的藝廊時，紐約已有許多中國文物藝廊 (不若今日寥寥景象)，如安思遠、Alan Hartman, Chait, Weisbrod, Frankel伉儷，Andy Kahane, Chinese Porcelain Company - 全都坐落於紐約上東區。Jim的新藝廊，一下子便把中國藝術的重心拉至57街的中城區。沒有多久，藍理捷藝廊就成為購買中國藝術的首選之地。藝廊深綠的牆面頗現英倫風雅，出版的圖錄以深湛的子夜藍為基調，內有完整的研究和精心拍攝的圖片，藝廊所展示的皆為博物館級的精品。1986年我晉升蘇富比中國藝術部主管，Jim和佳士得皆為紐約拍賣征集的強勁對手。多數古董商沒有拍賣行的資歷，不如Jim知曉藏品的來源歸處。1996年我加入懷古堂，與Howard and Mary Ann Rogers共事，我方才明瞭做一個成功的古董商，實質不易。藍理捷對中國藝術圈的貢獻諸多，我何其有幸，得教於最傑出的前輩。(fig. 4)

Carol Conover
中國藝術顧問

Bonhams is honored to present the sale of property from J. J. Lally & Co., comprised of Chinese works of art spanning 5000 years from the Neolithic Period through the end of Qing Dynasty. The gallery maintained a small inventory, hand-picked by owner James J. Lally whose eye for elegance and beauty was apparent for even the most categoric of artworks. Exquisite presentation in the forest-green walled gallery promoted the extraordinary selection. In addition to year-round display, the gallery held special exhibitions to coincide with the Chinese art auctions in New York, and for each exhibition produced a fully-illustrated scholarly catalog. The catalogs, 33 in all, characterized the gallery through the changes and challenges of the Chinese art market. Beautifully photographed and exhaustively researched, with the iconic cover of midnight-blue framing an exceptional object, these catalogs were valued by art collectors and scholars alike.

I was privileged to work with Jim for almost 14 years at J. J. Lally & Co., and I am thrilled to be given the opportunity to manage the sale of March 20, 2023, in Bonhams New York. It brings back memories – not only of all the objects we cataloged together, but also the principles, philosophy, and discipline that made Jim a respected dealer and J. J. Lally & Co. a successful business.

By the time of J. J. Lally & Co.'s inaugural exhibition *Chinese Works of Art* in 1986 (fig. 1), Jim was already an influential figure in the international art world, known as the former President of Sotheby's North America. The gallery opened at 42 East 57th Street, and in 1990 moved across the street to the Fuller Building, 41 East 57th Street, where it remained until 2021. The Art Deco landmark building had been a hub of high-end art galleries from the start, including the C.T. Loo Galleries from 1936 through the 1950's. For the opening of the Four Season's Hotel in 1993, architect I.M. Pei came to the Lally gallery and purchased a Tang Sancai-Glazed Pottery Horse for the grand stairwell in the hotel lobby. In the 1990s, J. J. Lally & Co. began producing annual themed exhibitions, notably *Chinese Archaic Jades and Bronzes from the Estate of Professor Max Loehr* (1993). Several of the jades sold at this time were featured as star pieces in the gallery's 2018 exhibition, *Ancient Chinese Jade*. Professor Loehr, one of the most prominent scholars of ancient Chinese art and history, was an early mentor when Jim studied at Harvard College as a literature major. Generous of his time with students, Prof. Loehr granted access for Jim to study the superb collection at the storage of the Fogg Museum (now the Harvard Art Museums), and he encouraged Jim to visit collectors and curators to build his connoisseurship from direct contact with works of art. Jim has always credited the Museum of Fine Arts Boston and the Fogg Museum for fueling his interest in Chinese art, and he maintained the habit of visiting museums in the U.S. and around the world throughout his career. Befriending collectors and museum curators was not solely a business matter, in my observation, but also a source of fascination and joy.

Each year, Jim followed a grueling travel schedule going to every auction



Fig. 1, James J. Lally

in Hong Kong, London, and sometimes Paris, in addition to attending every auction in New York. He diligently marked up in his copies of the auction catalogs with detailed condition reports, noting if the printed color was ever slightly different from the objects in hand, and recording the names of bidders and bidding amounts. The practice resulted in shelves upon shelves of catalogs annotated by hand which were a valuable resource for the gallery's business dealings. The trips were also essential to the gallery as a way of acquiring inventory, staying in touch with clients and fellow dealers, and monitoring the pulse of the market. Jim could describe the travel as a matter of habit, but the discipline and its consequence were clear. It had earned him respect and made him a highly reliable dealer, colleague, and advisor.

The gallery's style and client base was well-established when I joined the business in 2007; yet Jim would always make himself available to new collectors and colleagues who wanted to enter the field. Whether a gesture of grabbing a good book from the back room as a gift, or making introductions for colleagues to meet, he welcomed friendly competition and was of the mindset that we benefitted in having more people in the field. Few realized that Jim wrote every catalog description – preparing

drafts in long-hand and if my colleague Vanessa Quinn and I were occupied, typing it with two fingers himself. In cataloging he parsed the essence of an object: whether to use the word incised, engraved, chased, or carved, whether to describe the polish as fine, smooth, soft, or high-shined. Jim also was, and still is, engaged with scholarly research and up to date on the most current discoveries. Supporting a J. J. Lally & Co. catalog entry are an array of footnotes citing archaeological reports, museum publications, academic journals. During my job interview, Jim emphasized that we must know the object thoroughly before offering it to clients. While at the time I could not distinguish Yaozhou from Longquan wares, it may not have mattered because when I disclosed that I do not have a Ph.D. in Chinese art history, he said neither does he. With so much to learn, pick a category and work hard to become an expert, with a passion that you can talk someone's ear off at the dinner table – “You’ve gotta start somewhere,” he said.

That first advice became my mantra when I started at Bonhams in 2021, keeping me steady when I felt as if being put in the pilot seat of a plane in mid-air. How did Jim keep cruising when J. J. Lally & Co. reached its heights and what lessons can I draw from it? Looking back, there were so many operational routines behind the scenes at the gallery to support the professional etiquette – answer the phone before the 2nd ring, respond to inquiries within 24 hours, pack and ship works of art with great care and follow-ups, conduct clear communications and never assume – all required discipline and uncompromising demands. Jim trained his staff (fig. 2) to maintain his standards, and built a circle of professionals to work together, many acquainted from his Sotheby's days. No matter how difficult or complicated the tasks, Jim sought excellence. The decades-long connection with collectors was such that old clients would return to consign, and new clients engaged with great admiration.

The New York Asian art scene was exciting and full of energy in the late 1990's through the early 2000's. In this period, I worked at the Brooklyn Museum and first learned of Jim Lally through the museum's Asian Art Council of which Jim was a member. With the Haughtons' founding of the International Asian Art Fair, Jim began to host J. J. Lally & Co. client dinner at the annex of Park Avenue Café, a short walk from the Armory, on the evening of the Fair's VIP opening. The list of guests was a 'who's who' of Chinese art, and an invitation was the hottest ticket in town. Overseas dealers also sought temporary rentals in the Fuller Building, making '41 E 57th' a must-visit stop during March Asia Week. For a few years, the gallery's opening night became so packed that some of the J. J. Lally & Co. clients would skip the opening all together. During this period of prosperity and chaos, I saw the art trade, the collectors and the museums drawing a full circle, with an atmosphere of openness and collaborations. That changed quickly, partly due to the 2008 financial crisis and the absence of art fairs.

In cultivating the Chinese art market in the U.S., Jim and our colleagues

have witnessed the shifting market seen in the receding economic power of Japan and the rise of Chinese buyers. Property began to flow towards mainland China in the early 2000's and Jim conducted annual surveys showing the sale total of ancient Chinese art at auctions inside mainland China was ten times that of the entire world combined. After years of discussion and public hearings conducted by the State Department, the Memorandum of Understanding (MOU) was signed on January 16, 2009, banning importation of pre-Tang materials, coupled with the Association of Art Museum Directors' revised guidelines for acquisitions of archaeological material and ancient art had a 'chilling-effect' that curbed collecting activities in the U.S., and made students hesitant to follow careers in ancient art and archaeology.



Fig. 2, Four generations of gallery staff: Sara Stack, Hiromi Kinoshita, Fanny Hsu, Vanessa Quinn, I-Hsuan Chen, and Jim Lally at the client dinner, March 2012

Jim has been outspoken on various cultural property issues, including the blanket tariff placed on all Chinese products (implemented for antiquities in 2020), reasoning from the art trade's perspective and seeking middle ground to protect the accessibility of Chinese antiquities for Americans and the integrity of academic research. While these efforts failed to alter the course of government actions, his remarks resonated with many in the collecting field and they will not be forgotten.

In March 2019, Asia Week New York celebrated its 10th anniversary and honored Jim Lally and nine other colleagues for their contribution to the Asian Art field. **(fig. 3)** Inclined toward modesty, it still meant a lot to Jim that this acknowledgement came from his peers. In the fall of 2020, months into the pandemic, Jim announced the decision to close J. J. Lally & Co. to gallery staff. The final months were frantic and bittersweet, as we prepared to divide inventory for auctions and tie up loose ends. On March 31, 2021, we returned a final time to the emptied gallery, taking in the reality that this is the end of an era.

An art dealer never truly retires – Jim is in the next chapter of his life, with much less travel and a relaxed schedule. The presence of J. J. Lally & Co. as a gallery and meeting place is greatly missed, but Jim's legacy endures. **(fig. 4)** The sale of J. J. Lally & Co.'s property at Bonhams commemorates the milestone of the gallery and celebrates the extraordinary career of James J. Lally. The Bonhams New York team and I look forward to your participation at this auction, taking home a piece of this important history.

I-Hsuan Chen

Senior Specialist, Chinese Works of Art
Bonhams New York



Fig. 3, Jim Lally (second from left) together with colleagues in the Asian Art field, 2019



Fig. 4, Gallery view, March 2018

邦瀚斯榮受委託，舉行「藍理捷中國文物」藝廊存珍專拍，拍品涵括中國跨越千年之藝術精髓，上自遠古，下至清末。藍理捷的藝廊存品少而精，件件由先生親手嚴選，在他獨特的眼光下，即便最典型的器形範例也透著雅緻。在藝廊深綠色的圍牆裡，精心佈置的燈光讓展品更顯璀璨。藝廊全年開放展示，逢紐約拍賣時節必舉辦年度展覽及特賣，並出一本研究扎實的彩版圖錄。創業至今共33冊出版品，為藝廊的品牌定了基調，也完整地見證了中國藝術市場的變遷與挑戰。圖錄封面用深幽的夜色藍襯著一件令人讚歎的藝術作品，內頁精彩的相片佐以深入的內容，藏家及學者皆見而喜之，樂於欣賞探究。

我有幸任職於「藍理捷中國文物」為時近14年，而今該資歷讓我有機會在紐約邦瀚斯榮膺重責，辦理三月二十日的「月照卿雲：藍理捷藝廊中國藝術珍華」專拍。籌備期間不僅回顧我們一同撰寫的器物研究，更憶及他處事為人的原則、哲理與紀律。這些個人秉性實為他事業的基石，成就他為受人尊敬的古董商。

「藍理捷中國文物」1986年的首展直名「中國藝術」，當時藍理捷的大名已是家諭戶曉，有著北美蘇富比前總裁的身份。(fig. 1) 藝廊創辦於紐約市東57街42號，1990年搬遷至對街東57街41號的弗勒大樓(Fuller Building)，並在此營業至2021年。弗勒大樓為紐約裝飾藝術(Art Deco)建築地標，一開門就吸引了頂級畫廊長駐，包括盧芹齋的紐約藝廊於1936年在此開業，直至1950年代歇業。而毗鄰的四季酒店1993年開幕時，建築家貝聿銘任責酒店內部設計，到藍理捷藝廊買了一匹唐三彩馬，作為酒店大廳階梯的擺飾。1990年代「藍理捷中國文物」開始製作年度特展，特別值得一提的是1993年的「羅樾遺藏中國高古玉器」。此展賣出的數件精品在2018年回籠寄賣，成為該次藝廊玉器專賣的重點器物。羅樾(Max Loehr)為漢學研究最卓越的學者之一，他是藍理捷在哈佛主修文學時的師長。羅樾對學生慷慨而不藏私，允准藍理捷入福格博物館(Fogg Museum, 今哈佛大學藝術博物館)的庫房上手器物，並鼓勵藍理捷拜訪藏家和美術館策展學者，實地透過器物本身學習，以培養鑑賞力。藍理捷說，他對中國藝術的喜好始於福格博物館和波士頓藝術博物館(Museum of Fine Art, Boston)，此後他因公出遊四方，旅程中必定往訪當地的美術館，從無例外。他結識藏家和學者並非只因工作所需，依我觀察，這更是他開啟大千世界的鑰匙，從中獲得無數喜悅。

每年，藍理捷除了參與紐約本地的各場拍賣，更遠赴香港、倫敦、巴黎，親臨預展，上手拍品。他在拍賣圖錄上逐一標註品相特徵，並比較印刷色感與器物本色的異同；在拍賣進行時，於場內記錄競標的買家和出價。藝廊書櫃上一排排的圖錄，內頁皆有他的手寫記註，成為他重要的常備參考資料。在參與拍賣的當地，他同時為藝廊添進新品，並和舊識藏家互敘，與新如同業相晤，讓自己對市場的脈動保持熟悉。藍理捷說，他如此年復一年，已經成了改不了的老習慣。但他多年旅途中展現的勤勉、藝廊事業之成就皆斐然可觀；他因而廣受尊崇，成為世人眼中信譽卓著的古董商、同儕，及諮詢顧問。

藍理捷藝廊在我2007年到職時，已有穩定的客源和可觀的營業規模，而他仍樂於撥冗提攜學子，照顧新進藏家。不論是從後間拿一本好書當作禮物，或是引介各方結識，他歡迎友善而正面的競爭，深信拓展了收藏界的領域，所有人都是贏家。鮮少人知曉，器物內容說明藍理捷從不假手他人，親筆直書長文於稿紙之上。如果同事秦蔚莎和我都正巧忙著，他便自己用兩根指頭在鍵盤上字字敲打。寫說明的時候，他細看器物的特質，斟酌這技巧該是綫劃、劃花、線刻、還是刻花；形容拋光時該說細緻、滑面、柔軟、還是光亮。藍理捷向來留意最新的學術新知，迄今亦然。藝廊圖錄中每一件器物說明下方都有註釋，以考古發掘報告、美術館特展書籍、和學院論文相互佐證。我應徵這份工作時他強調，我們必須對器物有全面地瞭解才能推薦給藏家。我當時連龍泉窯跟耀州窯都分不清，但那似乎不是他取決的要件，當我跟他說我沒有藝術史的博士學位，他說他也沒有。這一行有太多可學的知識，挑一個喜歡的項目，盡全力學習，讓自己成為專家；最好是，對器物的熱愛能讓你晚在晚宴時對鄰座的人叨敘整晚——「凡事總得有個頭」，他說。

這句當年的鼓勵在2021年我新進邦瀚斯工作時，成了我的座右銘，讓我在快速轉變的環境中篤定面對各式各樣的新挑戰。藍理捷經營藝廊有成之後，如何保持其高度，我是否能有所借鏡？回想起來，藝廊幕後許多做事的要求放在前台便是專業的準則——電話響第二聲前就接起；外來洽詢在24小時內應即回覆；藝術品打包絕不馬虎，並追蹤確認安全抵達；溝通時清楚完整地敘述，不假設對方已經明瞭自己——這些接待應對的背後，是對細節從不妥協的努力。藍理捷訓練他的僱員共同來維持他的標準，(fig. 2) 並召集其他專業人士一同工作，其中不乏他蘇富比時期結識的同僚。無論如何複雜難辦的挑戰，藍理捷要求最卓越的表現。如是數十載，多年往來的舊藏家回頭寄賣，新藏家帶著景仰叩門拜訪。

紐約的亞洲藝術圈在1990年代末至2000年代初期非常活躍。當時我在布魯克林美術館(Brooklyn Museum)工作，頭次知曉藍理捷的大名，是因他身為活躍於美術館之亞洲藝術理事會(Asian Art Council)之會員。自Houghton伉儷的國際亞洲藝術博覽會(International Asian Art Fair)進駐紐約，藍理捷便在博覽會貴賓開幕酒會後宴請藝廊舊客，地點就在離會場不遠的雅致餐廳。賓客名單上全是收藏界、學界、博物館界的名人，在紐約這份請柬更是火紅槍手。海外古董行也相競在弗勒大樓短期陳設，讓「東57街41號」成了每年三月亞洲藝術週必踩之點。其中幾年，藍理捷藝廊的開幕酒會擁擠不堪，反讓老客人走避。在這一片昌盛紛然的時期，我見到藝術市場、藏家、美術館拉出一個完整的生態圈，其中滿溢著開放與合作的氛圍。但好景不常，除了受到2008年的經濟危機和藝術博覽會退場的影響，大環境也迅速地轉變。

多年來藍理捷致力培育美國本土的中國藝術市場，他與同業共同見證了日本經濟的消退和中國買家的興起。在2000年前後，賣出的中國文物開始流向中國大陸。藍理捷主持多次年度調查，結果顯示，中國內部的拍賣總額為世界各地拍賣總額的十倍。美國國務院舉辦了數年的討論和公聽會，終在2009年1月16日簽訂中美備忘錄(Memorandum of Understanding)，禁止唐代以前的中國文物進口美國，同時，美術館長協會(Association of Art Museum Directors)更新了美國博物館接受考古文物捐贈的守則，兩個事件促發了寒蟬效應，使美國國內收藏活動劇減，讓在學學子對古美術與考古的深造駐足不前。藍理捷在文物議題上多有卓見，包括對2020年實施的中國古董進口關稅發表過建議。他從藝術市場的觀點發表論述，期望找到折衷的辦法，讓美國民眾保有欣賞中國藝術的管道，並維護學術研究的前景。雖然經過多方努力仍無法更改國家政策的走向，藍理捷的論證在收藏界得到許多迴響，不容忘卻。

紐約亞洲藝術協會(Asia Week New York)在2019年十週年慶時，表揚藍理捷與其他九位在美國對亞洲藝術貢獻傑出的人士(fig. 3)。藍理捷謙遜地說，這份來自同僚的認可他感銘於心。2020年秋，全球疫情已延燒數月，他向藝廊同事們宣布「藍理捷中國文物」停業的消息。最終的幾個月日程繁忙、五味雜陳，大家盡心完成分派藝術品給拍賣會和藝廊收尾的工作。2021年3月31日，我們回到清空的藝廊，真正體認一個時代就此結束。

真古董商向來退而不休。藍理捷已展開人生新的篇章，少了洲際遠行，多得悠遊閒居。「藍理捷中國文物」藝廊舊址不再為同聲相求之地，令人無比懷念，但藍理捷的功業雋永如恆(fig. 4)。本場邦瀚斯專賣，為紀念「藍理捷中國文物」之里程碑，亦為歡慶藍理捷一生精彩的事業。紐約邦瀚斯團隊與我，共同期待您的競投，也祝願您來分潤共享，接續他的傳奇。

陳宜萱

中國藝術部門資深專家
紐約邦瀚斯

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

J. J. Lally & Co.
Fine Chinese Works of Art

Lots 1 - 68



1

1

A GLAZED WHITE POTTERY STEM DISH

Sui dynasty

Supported by a slender column with flaring foot, the circular dish with shallow concave sides covered with finely crackled translucent green glaze, the underside unglazed showing white pottery body.

4in (10.2cm) diam; 3in (7.6cm) high

\$500 - 700

隋 白陶豆

Compare the very similar white pottery glazed stem dish excavated from a Sui dynasty tomb in Qiao village, Anyang, Henan province, together with various white pottery vessels and objects, illustrated in *Kaogu*, 1992, No. 1, pl. 3:5. The same stem dish and vessels are illustrated again in *The Bulletin of the Chinese Ceramics Study Association of Tokiwayama Bunko Foundation*, Vol. 3, *Northern Qi Ceramics*, Tokyo, 2010, p. 85, no. 112l.

Another stem dish of larger size and covered in green glaze, excavated from a Sui dynasty tomb in Zhengzhou, Henan province, is illustrated in the same Yokiwayama Bunko volume, *op. cit.*, p. 86, no. 109b, citing the original publication in *Zhongyuan wenwu*, 1997, No. 3.

Compare also similar examples in the Museum of Fine Arts, Boston, illustrated by Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts, Boston*, Volume I, Boston, 1964, no. 65; in the Museum of Far Eastern Antiquities, Stockholm, illustrated by Gyllensvärd, *Oriental Ceramics, The World's Great Collections*, Vol. 8, no. 44; in the Barlow Collection and illustrated by Sullivan, *Chinese Ceramics, Bronzes and Jades in the collection of Sir Alan and Lady Barlow*, London, 1963, no. 27c.



2

2

A GREEN GLAZED STONEWARE MODEL OF A GRANARY

Sui dynasty

Of elongated ovoid form supported by a platform base with perforated sides and a thick ring foot, incised low on one side an outline of a small door, the vessel covered with a finely crackled translucent olive-green glaze pooling to a darker tone in the recessed areas, the underside unglazed showing pale buff stoneware body.

9 1/2in (24cm) high

\$400 - 600

隋 綠釉穀倉形罐

Compare the very similar green glazed model of a granary discovered at the tomb of Zhang Shen and his wife, buried on the 15th year of Kaihuang, Sui dynasty, corresponding to A.D. 595, illustrated in *Kaogu*, 1959, No. 10, pl. 12-3, with a short description on p. 544, suggesting that it may have been produced in Ci county near Anyang at the Jiabi kilns which were famous for this type of ware. The same model of a granary is illustrated again in *The Bulletin of the Chinese Ceramic Study Association of Tokiwayama Bunko Foundation*, Vol. 3, *Northern Qi Ceramics*, Tokyo, 2010, p. 94, no. 86h.

Another vessel of this type from a Sui dynasty tomb also discovered at Anyang, Henan province, is illustrated in *Kaogu*, 1992, No. 1, pl. 4, no. 6, with description on p. 39 and a line drawing on p. 43, pl. 9-5.



3

A DARK-BROWN GLAZED STONEWARE TRIPOD CENSER

Tang dynasty, 8th/9th century

Heavily potted, the spherical vessel on three short legs with turned-out feet, the rounded shoulders supporting a short neck and everted rim, covered inside and out a rich dark olive-brown glaze showing various tones from uneven applications, the underside pared flat at the center, leaving bare unglazed grey stoneware body.

6 3/4in (17.2cm) high; 7 3/4in (19.7cm) diam

\$1,500 - 2,000

唐 醬釉三足爐

A very similar black-glazed stoneware censer unearthed in 1999 at the site of Tang dynasty Xing kilns, Hebei province, is illustrated in *Qian Nian Xing Yao* (Xing Kiln in its Millenium), Beijing, 2007, p. 132.

A smaller tripod censer of closely related form is illustrated by Krah, *Chinese Ceramics from the Meiyintang Collection*, Vol. I, London 1994, p. 129, no. 210 where the author notes a related vessel with more angular body in the Royal Ontario Museum, illustrated by Mino in *Pre-Sung Dynasty Chinese Stonewares in the Royal Ontario Museum*, Toronto, 1974, no. 69 and another with an angular ribbed body in the Tokyo National Museum illustrated in *Sekai Toji Zenshu: Sui Tō*, Tokyo, 1976, col. pl. 96.



4

4

TWO WHITE GLAZED POTTERY VESSELS

Tang dynasty

The pottery jar of high-shouldered form, short neck and rolled lip, covered inside and out a transparent glaze over a white slip; and a pottery shallow bowl with 'bi'-disc-shaped foot, a white slip under the transparent glaze, from the Gongyi kilns in Henan province.

7 1/4in (18.5cm) high and 6 1/8in (15.5cm) diam (2).

\$2,000 - 3,000

唐 白陶萬年罐及白陶壁足碗各一

Provenance: (jar)

Sotheby's London, 10 July 1979, lot 71

Sotheby's London, 24 October 1994, lot 14 (not illustrated)

European private collection

來源：(萬年罐)

倫敦蘇富比，1979年7月10日，拍品編號71

倫敦蘇富比，1994年10月24日，拍品編號14 (無照片)

歐洲私人藏品

Compare the white-glazed pottery jar illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, pp. 138-139, no. 229.

Compare the white glazed shallow bowl with disc-shaped foot, excavated in Yangzhou, illustrated in *Yangzhou City: Report on the Archaeological Excavation, 1987-1998*, Beijing, 2010, col. pl. 109-4, described as late Tang dynasty and product of Ding or Xing white porcelain. Similar white glazed shallow bowls described as late Tang dynasty and product of Gongxian, are illustrated in the same volume, *op. cit.*, col. pl. 116.



5

5

TWO GREEN GLAZED STONEWARE JARS AND COVERS

Sui dynasty

Each with high rounded shoulders rising from a small flat base, the short neck supporting a flared mouth rim, the gently domed cover with bud finial, covered with a translucent olive-green glaze pooling to a dark tone in areas, the base unglazed showing buff stoneware body.

10 3/8in (26.3cm) and 10in (25.3cm) high including covers (2).

\$1,000 - 1,500

隋 綠釉蓋罐二只

Compare the very similar green glazed jar and cover discovered in 1959 near Anyang, Henan province, from the Sui dynasty tomb of Zhang Sheng and his wife, dated by epitaph to the 15th year of the Kaihuang, Sui dynasty (corresponding to A.D. 595), illustrated in *The Bulletin of the Chinese Ceramic Study Association of Tokiwayama Bunko Foundation*, Vol. 3, *Northern Qi Ceramics*, Tokyo, 2010, p. 95, no. 86j, where the author cites the excavation report in *Kaogu*, 1959, No. 10.



6

A BURNISHED BLACK POTTERY ALMS BOWL, PATRA

Tang dynasty

The spherical bowl thinly potted with inverted rim, covered inside and out in a thin layer of black burnished coating with 'wheel's marks' still visible, areas of chipped coating revealed the burnt-orange pottery body.

9 1/2in (24.1cm) diam

\$1,000 - 1,500

唐 加碳黑陶鉢

Published

Chinese Ceramics in Black and White, J.J. Lally & Co., New York, 2010, no. 7

Exhibited

Chinese Ceramics in Black and White, J.J. Lally & Co., New York, March 20-April 10, 2010, no. 7

出版：

《中國黑瓷與白瓷》，紐約藍理捷中國文物，2010年，圖版編號7

展覽：

《中國黑瓷與白瓷》，紐約藍理捷中國文物，2010年3月20日至4月10日，展覽編號7

The black surface of this bowl may be the result of a reducing atmosphere induced during the firing to darken the clay, followed by the application of a coating of carbon and gypsum which was polished to a high gloss.

Compare the black pottery bowl at The Metropolitan Museum of Art, New York, illustrated by An Jiayao in "*Tang dai heitao taobo kao*" (Study of the Tang Black Pottery Alms Bowls), *Han Tang yu bianjiang kaogu yanjiu* (Archaeological Study of the Han, Tang and Frontier Cultures), Vol. 1, Beijing, 1994, p. 259, pl. 2. The black pottery bowls mentioned by the author are described as "*mo guang*" and "*shen tan*," which may be translated as "polished" and "carbonized." The author also provides several other references to excavations at Tang dynasty Buddhist temple sites published in *Kaogu* and *Kaogu Xuebao* where similar black pottery alms bowls have been discovered.

Compare also the black pottery bowl of very closely related form, described as having a lacquered surface, excavated in 1984 from the tomb of the monk Shenhui, discovered in the base of a Tang dynasty Buddhist pagoda in Longmen, Luoyang, Henan province, illustrated in *Luoyang chutu wenwu jicui* (Ancient Treasures of Luoyang), Beijing, 1990, no. 95, p. 105. The same bowl is again illustrated in *Gudu Luoyang* (Luoyang, the Ancient City), Beijing, 1999, p. 169, citing an epitaph mentioning monk Shenhui (the fifth Tang Buddhist patriarch) was buried in the first year of Yongtai (A.D. 765).



7

A RARE STRIATED WHITE MARBLE PILLOW

Tang dynasty

The solid oblong block with flat sides and slightly canted top, the corners beveled and gently rounded, the base slightly domed with rounded edges, the dense white stone with subtle striations of silvery grey tones, softly polished with traces of encrustation from burial.

5 3/8in (13.6cm) wide

\$2,000 - 3,000

唐 漢白玉枕

Tang pottery pillows of this form and size are well-known and widely published, but pillows made from stone are extremely rare.

Compare the plain steatite pillow of long rectangular form unearthed from the tomb of Li Yu in Henan province, dated by epitaph to A.D. 843, illustrated in *Yanshi Xingyuan Tang Mu* (The Tang Tombs in Yanshi Xingyuan), Beijing, 2001, black and white pl. 39-3.

Compare also the small rock crystal pillow discovered at the Famen temple in Xi'an, Shaanxi province, the cache under the stupa dedicated in A.D. 874, illustrated in *Famen si digong Zhenbao* (Precious Cultural Relics in the Crypt of Famen Temple), Xi'an, 1988, no. 30. See another rock crystal pillow in this sale, lot 34.

For this form of Tang pottery pillow, see an example with green glaze illustrated in *Tang Pottery and Porcelain*, Nezu Institute of Fine Arts, Tokyo, 1988, p. 55, no. 60.

7



8

AN ANCIENT BRONZE FOOTED BRAZIER

Liao dynasty

The shallow circular basin with flared flat rim supported by four feline clawed feet each emerging from a horned beast mask riveted to the sides, the bronze tarnished and covered with green malachite encrustations.

10in (25.4cm) diam

\$1,500 - 2,000

遼 獸足青銅炭盆

Compare the closely related braziers depicted on murals of Liao dynasty tombs in Xiabai village, Xuanhua district, Zhangjiakou, Hebei province, illustrated in *Xuanhua Liao mu bihua* (Tomb Murals of Liao Dynasty in Xuanhua), Beijing, 2001, nos. 68, 77 and 81.

8



9

AN ENGRAVED GILT BRONZE STEMCUP AND A POLISHED STONE STEMCUP

Tang dynasty

Following Central Asian prototype, the small bronze very finely cast and chased with scrolling grapevines over ring-punched 'fish roe' ground, the deeply rounded cup rises to a thin ridge below the slightly everted rim, supported by a pedestal foot with splayed rim also finely engraved to match, covered inside and out with rich gilding, now partly worn and showing patches of blue and green malachite encrustations; the stone stemcup of the same form plain and undecorated, the coarse bluish-grey stone gently polished and showing natural inclusions.

1 7/8in (4.8cm) high of gilt bronze stemcup;

2 1/2in (6.4cm) high of stone stemcup (2).

\$4,000 - 6,000

唐 鑲金銅唐草紋高足小杯 青石高足杯 各一

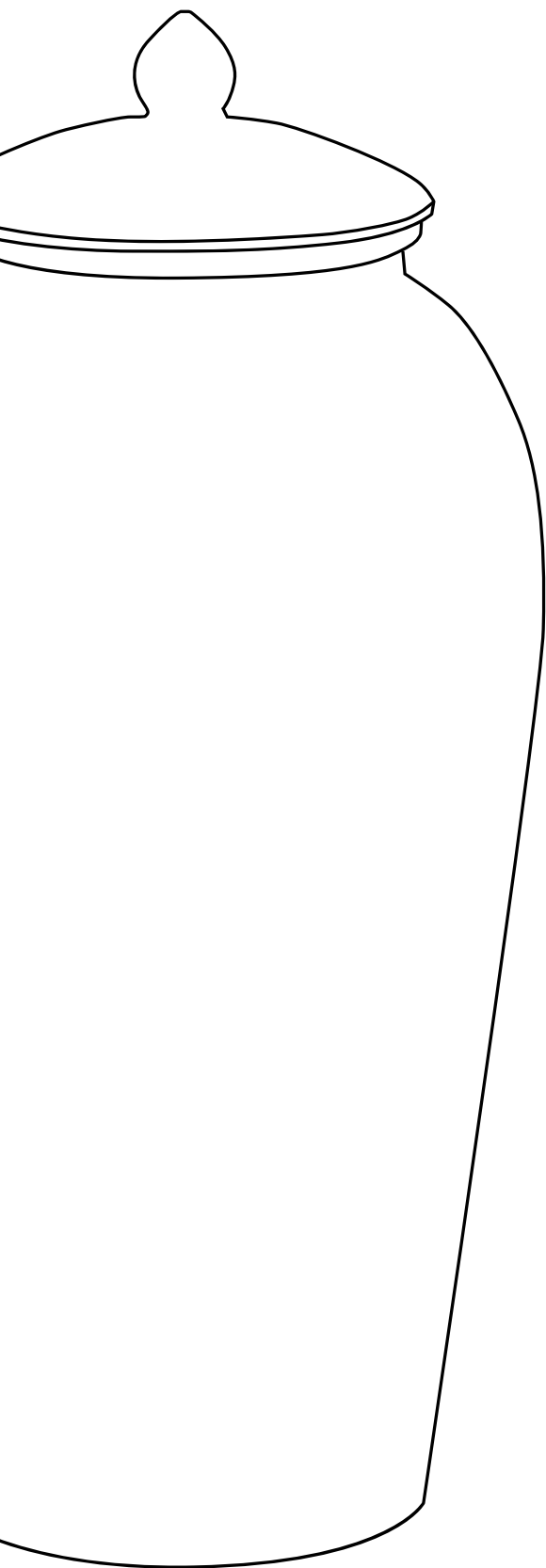
Following prototypes passed along the Silk Road, the stemcup became one of the most iconic forms of the Tang dynasty. A Tang dynasty mural painting from the tomb of Princess Fangling (A.D. 673), depicting a courtesan holding a small stemcup on her left hand and an ewer on her right, is illustrated in *Mural Paintings in the Mausoleums of Princess Xincheng, Fangling and Yongtai*, Beijing, 2002, p. 59, no. 44, and the author describes the stemcup and ewer on p. 83 as "both exotic ware[s] in the Tang dynasty."

Compare the similar gilt bronze stemcup with engraved floral scroll on ring-punched grounds, from the Collection of Mrs. Roy Hunt of Pittsburg, Pennsylvania, illustrated by Trubner, *The Arts of the Tang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, p. 64, no. 121. Another small gilt bronze stemcup with engraved hunting scene on ring-punch grounds, in the collection of the Palace Museum, Beijing, is illustrated by Hu and Ma, *Shang yong shu huai: Gugong buowuyuan cang gudai jiuju*, Beijing, 2009, pp. 110-111.

Compare also the gilt bronze stemcup of larger size, excavated in 1958 from a Tang tomb in Changsha, Hunan province, illustrated in *Wenwu*, 1960, No. 3, p. 57, no. 2. Another gilt bronze stemcup very similarly decorated, in the collection of the Osaka Municipal Museum of Art, is illustrated in *Zui To no Bijutsu* (Arts of the Sui and Tang Dynasties), Osaka, 1978, no. 44.

A stone stemcup of this type in the Museum of Fine Arts, Boston, is illustrated by Tseng and Dart in the catalogue of the *Hoyt Memorial Exhibition*, 1952, no. 518, p. 130 and in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Volume I, Boston, 1964, no. 147. Another Tang dynasty stone stem cup of very similar form in the Yamato Bunkakan Museum, is illustrated in *Yamato Bunkakan shozōhin* (Collection of the Museum Yamato Bunkakan), Nara, 1992, Vol. 5, p. 85, no. 148.

See also a glazed white stoneware stemcup illustrated by Klapthor, *Chinese Ceramics from the collection of The Baltimore Museum of Art*, Baltimore, 1993, p. 28, no. 16.



10

A GLAZED WHITE STONEWARE JAR AND COVER

Sui dynasty

Rising from the flat base to gently rounded shoulders, the vase of almost oval shape with short neck and rolled lip rim, the cover slightly domed with bud finial, the thin translucent green glaze finely cracked and pooled into an olive-green tone at the neck and edges of the cover, the underside of cover and bottom of the vase neatly pared, showing a fine white stoneware body.

9 3/4in (24.7cm) high with cover

8 5/8in (22.1cm) high of vase

\$30,000 - 50,000

隋 白瓷蓋罐

It is extremely rare to see a white stoneware covered jar of this form. The rounded shoulders, short neck and rolled rim compare closely to the 'bell'-shaped jars of the same period. The clay body so fine to not require a white slip under the translucent glaze. As Rawson discussed in *The British Museum Book of Chinese Art*, London, 1992, p. 215: "The tomb of Fan Cui at Banyang, dated AD 575, contained high-fired white wares made of Kaolinitic clay, and throughout the Sui (589-618) and Tang dynasties such white wares continued to be made in that area at the Gong xian kilns and also at the Xing kilns in Hebei province... Both kiln complexes are situated in the foothills of the Taihang mountain range, where the loess is thinner and the underlying clay therefore more accessible."

High quality white wares discovered from the Northern Qi tomb of Fan Cui (A.D. 575) and the Sui dynasty tomb of Li Jingxun (A.D. 608) demonstrate continued improvement in firing techniques and exploration of vessel forms, which laid the groundwork for further development of Xing and Ding wares in the Tang and Song dynasties.

Compare, for example, the very fine white stoneware bell-shaped jar and cover excavated in 1954 from the tomb of Ji Qi at Guojiatan, Xi'an, Shaanxi province, illustrated in *The Bulletin of the Chinese Ceramic Study Association of Tokiwayama Bunko Foundation*, Vol. 3, *Northern Qi Ceramics*, Tokyo, 2010, p. 89, no. 100a, where the author cites the original publication in *Wenwu*, 1959, No. 8.

Compare also the Sui dynasty white jar of closely related form in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, p. 64, no. 58.



11

A MOLDED POTTERY 'WELCOMING FIGURE' PANEL

Song/Jin dynasty, 12th century

A young lady holds the doorway open as if waiting for someone's return, her hair neatly drawn and wearing a floral-shaped diadem, the massive door panels with raised bosses suggesting a grand mansion beyond, the thick rectangular brick made of grey pottery, roughly finished on the back with impressed open palm-print of a human hand. 17in (43.2cm) high; 14 1/2in (36.8cm) wide

\$1,500 - 2,000

宋/金 《美人倚門》陶磚

Published

Harris, "As Virus Tightens Grip on China, the Art World Feels the Squeeze," *The New York Times*, February 13, 2020

出版：

哈里斯, "As Virus Tightens Grip on China, the Art World Feels the Squeeze," 《紐約時報》, 2020 年 2 月 13 日

The imagery of a 'lady in a doorway' first appeared as a popular subject in Song dynasty poetry and paintings. It also became part of the funerary decoration when the Song and Jin people in northern China developed a unique practice of surrounding the burial chamber with architecture facades.

Compare the two Song dynasty brick panels similarly molded with a 'lady in a doorway' unearthed in Baisha, Henan province, illustrated by Su Bai in *Baisha Song mu* (A Brief Description of the Three Song Dynasty Tombs Excavated at Bai-sha), Beijing, 2002, pl. 30, with a group of illustrations of additional examples on the same subject on p. 42.

Compare also a pair of molded panels of the same subject, in the collection of the Kaifeng Museum, illustrated in *Temporal Living and Elegant Life in Song Dynasty: Cultural Relics Exhibition in Song Dynasty*, Beijing, 2022, p. 15.

An architectural set of carved pottery panels centered with a 'lady in a doorway' excavated in 2005 at Duanjiazhuang, Qinyuan, Shanxi province is illustrated in the China Institute exhibition catalog *Theater, Life, and the Afterlife: Tomb Décor of the Jin Dynasty from Shanxi*, Beijing, 2012, pp. 48-49, no. 1, attributed to the 12th Century.

Architectural panels like the present example were sometimes made of carved stone. See the carved sandstone panel depicting a young servant in a doorway from the tomb of Yang Can, attributed to the Chunyou period (A.D. 1241-1252) of the Southern Song dynasty, excavated in Yong'an county, Zunyi, Guizhou province, illustrated in *Zhongguo meishu quanji, diaosu bian 5: Wudai Song diaosu* (Compendium of Chinese Art: Sculptures Vol. 5, Five Dynasties and Song Sculptures), Beijing, 1988, no. 163.

The thermoluminescence test result is consistent with the dating of the piece, Oxford certificate number C108w50.





12

THREE NEOLITHIC MOTTLED DARK GRAY STONE AXES, FU

circa 5th-3rd millennium B.C.

4 1/2, 5 1/8 and 6 1/8in (11.5, 13 and 15.5cm) lengths (3).

\$1,000 - 1,500

新石器時期 石斧三件

Stone axes with finely polished surface were made for ceremonial purposes. Following the forms of farming tools and weapons, they represent power in agriculture and in war. Although made of stone rather than jade, the choice of the material, the precision of the cut, and the degree of polish to reveal the beauty of the stone all attest high achievement of craftsmanship in the pre-historic time.

Stone axes of this form with beveled cutting edge have been excavated from Neolithic sites all over China, including most famously from the Dawenkou culture (*circa* 4300-2400 B.C.) in Shandong province, the Xuejiagang site (*circa* 3000 B.C.) in Anhui province, and the Shixia site (*circa* 2500 B.C.) in Guangdong province. Compare, for example, stone axes of closely related forms illustrated by Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 172-175, with a thorough discussion of ceremonial blades on pp. 167-169.

12



13

A NEOLITHIC BROWN STONE HAND AXE, BEN

Late Neolithic period

Of flattened oblong shape and bulging convex on the wide sides, the cutting edge bevelled on both sides and the butt end left blunt, the stone of deep purplish maroon color polished smooth.

4 1/4in (10.8cm) length; 2 3/16in (5.6cm) width

\$600 - 800

新石器時代晚期 石鏃

Compare a stone axe of this type discovered at Zhangying, Changping district, a suburb of Beijing, illustrated in *Changping Zhangying--Excavation Report on the Early Bronze Age Site at the Southern Foot of Yanshan Mountain*, Beijing, 2007, pl. 19-6, with description and line drawings on p. 83, 77-4.

For further discussion on stone axes in the Neolithic period, see footnotes in lot 12.

13



14

A NEOLITHIC MOTTLED GRAY-GREEN JADE CONG

Liangzhu Culture, *circa* 3000-2500 B.C.

The slightly tapered square tube with a thick collar on each end, section into four tiers of matching panels angled over the four corners, each corner finely carved and engraved with a stylized 'mask,' separated by a plain vertical band on each side, the interior drilled in cylindrical form, the stone of moss green color mottled in dark grey throughout.

4 1/4in (10.7cm) high

\$8,000 - 12,000

新石器時期 良渚文化 玉琮

Compare the Liangzhu jade *cong* with five tiers of corner-panels of stylized 'masks,' excavated from tomb no. 1 at the Shedunmiao site, Haining, Zhejiang province and now in the collection of the Haining Museum, illustrated by Gu (ed.) in *Zhongguo chutu yuqi quanji* (Complete Collection of Jades Unearthed in China), Vol. 8, Zhejiang, Beijing, 2005, p. 32.

Compare also the Liangzhu jade *cong* carved with five tiers of stylized 'masks,' unearthed at Meijiali, Zhejiang province, illustrated in the catalogue of the special exhibition at the Arthur M. Sackler Museum of Art and Archaeology at Beijing University by Qin and Fang (eds.), *Quanli yu xinyang: Liangzhu yizhi qun kaogu tezhan* (Power in Things: New Perspectives on Liangzhu), Beijing, 2015, pp. 211-213, no. II-2-1, with description on p. 385.



15

A JADE NOTCHED DISC, YABI

Late Neolithic period - early Shang dynasty

A wide aperture at the center, notched on the outer edge three evenly spaced wedges swirling toward the same direction, each wedge with three shallow square tabs on the ridge and a indent at the tip, the inner rim slightly larger on one side and finished with a shallow groove, the flat sides with lines of cutting tracks polished smooth, the stone evenly 'calcified' to cream color with few earth encrustations still remain.

5 7/8in (15cm) diam

\$7,000 - 9,000

新石器時期末-商早期 玉牙璧

Qing dynasty connoisseur Wu Dacheng (1835-1902) identified in his publication *Guyu tukao* the notched jade disc as *Xuanji* (璦璣) (vol. 2, p. 50a), a mythic, poetic name first recorded in *Shang shu* (Book of Documents) as *xuanji yuheng* (璦璣玉衡), a reference interpreted by Han dynasty scholars as an astrological device used in ancient rituals. However, in 20th century archaeological excavations the notched jade discs were often placed together with circular jade discs (*bi*) on the chest of the deceased in the burial context, therefore the term *yabi* (toothed disc) was assigned to correctly address function.

A smaller jade *yabi*, with pairs of blunt notched teeth carved on each of the three arcs, excavated from a Longshan Culture (circa 3000-1700 B.C.) site at Tengxian, Shandong province, is illustrated by Xia, *Kaogu xuebao*, 1984, No. 4, pl. 2:1, with a stone example from a late Shang burial at Anyang, Henan province, *loc. cit.*, pl. 1. The same jade *yabi* is illustrated in color in *Zhongguo yuqi quanji* (Compendium of Chinese Jades), Vol. 1, Primitive Society, Shijiazhuang, 1992, p. 34, col. pl. 42.

Another similar jade *yabi* in the collection of the Palace Museum, Beijing is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji* (The Complete Collection of Treasures of the Palace Museum), *Jadeware* (I), Hong Kong, 1995, p. 58, no. 49; and another similar *yabi* in the collection of the Kaifeng Museum is illustrated by Gu (ed.), *Zhongguo chuanshi yuqi quanji* (Chinese Jades in Traditional Collections), Vol. 1, *Neolithic Period, Shang, Western Zhou, Spring and Autumn Period, Warring States Period*, Beijing, 2010, p. 84.

Compare also the *yabi* of similar form in the Arthur M. Sackler Gallery, Washington D.C., illustrated in *Asian Art in the Arthur M. Sackler Gallery, The Inaugural Gift*, Washington, D.C., 1987, p. 89, no. 45; another illustrated by Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, 1975, p. 103, no. 106; and another closely related jade *yabi* in the British Museum, illustrated by Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 163, pl. 8:1.

For a comprehensive discussion of *yabi* discs excavated in China, see Luan, "Yabi yanjiu (Researches on Yabi)," *Wenwu*, 2005, No. 7, pp. 69-81.



16

A NEOLITHIC JADE 'CLOUD' OPENWORK PENDANT

Hongshan culture, *circa* 3500-2500 B.C.

The flat plaque with a circular aperture off-center below a half-crescent shape opening, flanked by a pair of slits with narrow borders at either side separating the 'C'-shaped hooks above and below, drilled with a small hole on the short flat border for suspension, the gently undulating surface with wide shallow grooves following the design, the edges subtly honed all around, the light-green stone with streaks of dark green markings and showing mottled cream-color on one side.

5 3/8in (13.6cm) length

\$8,000 - 12,000

新石器時期 紅山文化 雲形玉飾

An openwork jade pendant with two circular apertures and crescent slits paired at the center, excavated at the large Hongshan temple and stone mound burial complex at Niuheliang in Liaoning province, is illustrated in *Wenwu*, 2008, No. 10, p. 26, col. pl. 26 and in a line drawing on p. 28, pl. 32, no. 3.

Compare also the fragment of a Hongshan jade pendant in the National Museum of History, Taipei, illustrated by Johnson and Chan in the catalogue of the special exhibition organized by the San Antonio Museum of Art, *5,000 Years of Chinese Jade*, San Antonio, 2011, p. 36, no. 1.





17

A NEOLITHIC JADE BIRD-HEAD FORM FINIAL

Hongshan culture, circa 3500-2500 B.C.

Carved as the profile of a seagull-like bird, the eyes in the shape of the crescent and its long beak slightly open, the stone mottled orange-brown softly polished.

3 1/4in (8.3cm) length; 2 1/4in (5.7cm) high

\$2,000 - 3,000

新石器時期 紅山文化 玉鳥頭形丈頂

Compare the closely related finial attributed to the late Hongshan culture, in the collection of the National Palace Museum, Taipei, illustrated by Teng (ed.), *Jingtian gewu: Zhonggup lidai yuqi daodu*, Taipei, 2011, p. 57, nos. 4-5-10a and 4-5-10b, described as the finial for a staff.

17



18

TWO NEOLITHIC GREY STONE AXES, FU

circa 5th-3rd millenium B.C.

8 and 7 1/8in (20.2 and 18.2cm) lengths (2).

\$800 - 1,200

新石器時期 石斧二件

For further discussion on stone axes in the Neolithic period, see footnotes in lot 12.

18

19

TWO NEOLITHIC STRIATED GRAY STONE AXE, *FU*

circa 5th-3rd millennium B.C.

5 7/8 and 5 3/4in (15cm and 14.6cm) lengths (2).

\$600 - 800

新石器時期 石斧二件

For further discussion on stone axes in the Neolithic period, see footnotes in lot 12.



19

20

A NEOLITHIC JADE BRACELET, *ZHUO*

Liangzhu culture, *circa* 3000-2500 B.C.

With thick half-round sides and gently convex inner wall, the stone polished smooth with cream and pale brown mottling throughout.

3 1/8in (7.9cm) diam

\$1,500 - 2,500

新石器時期 良渚文化 玉鐲

Compare the similar jade bracelets with half-round sides illustrated in *Liangzhu wenhua yuqi* (Liangzhu Culture Jades), Hong Kong, 1989, pp. 72 and 73, nos. 96 and 97.



20

21

A LARGE NEOLITHIC MOTTLED GREY JADE CONG

Liangzhu Culture, circa 3000-2500 B.C.

The tall tapering square tube with thick collars on each end, sectioned into thirteen tiers of matching panels angled over the four corners, each corner finely engraved with a stylized 'mask,' separated by a plain vertical band on each side, hollowed by drilling from both ends, leaving rough edge at the interior near the middle where the drills met, the stone of dark olive-green tones with opaque alterations from burial. 14 5/8in (37.2cm) high

\$30,000 - 50,000

新石器時期 良渚文化 玉琮

Compare the very large jade *cong* from the Sidun site illustrated and discussed by Sun in "Chinese Jades", R. Scott (ed.), *Colloquies on Art & Archaeology in Asia*, No. 18, Percival David Foundation of Chinese Art, London, 1997, p.58, pl.19, where the author notes that the Sidun site has been dated to the late Liangzhu period, after 2400 B.C. Another tall Liangzhu jade *cong* in the collection of Shanghai Museum is illustrated in the exhibition catalog, *Gems of Liangzhu Culture*, Hong Kong, 1992, pp. 158-159, no. 56.

Compare also two other Neolithic jade *cong* from the Collection of Sir Joseph Hotung, illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 128-9, nos. 3:5 and 3:6, where the author notes that comparable jade *cong* are in the British Museum and the Victoria and Albert Museum in London, and in major collections in the United States, including the Sonnenschein Collection at the Art Institute of Chicago, the Winthrop Collection in the Harvard University Art Museums and in the Freer Gallery of Art, Washington, D.C.





22

AN ARCHAIC GREEN JADE OPENWORK DRAGON-FORM PENDANT, HUANG

Warring States period

The thin plaque simply carved as the silhouette of a horned dragon looking back towards its forked tail, the 'S'-shaped body supported by the curled wing and clawed feet, a small aperture drilled at the center for stringing, the surface plain, the translucent stone mottled with natural inclusions softly polished to a silky surface on both sides, with incised drafting lines still evident on the edges.

4 5/8in (11.8cm) length

\$700 - 900

戰國 青玉素面龍形璜

Compare the similar jade dragon-form *huang* pendant discovered from a Warring States tomb at Baijiacun, Handan, Hebei province, now in the collection of the Handan Museum, illustrated by Gu, *Zhongguo chutu yuqi quanji* (Complete Collection of Jades Unearthed in China), Vol. 1, Beijing, Tianjin, Hebei, Beijing, 2005, p. 132.

Compare also the green jade dragon-form *huang* pendant of this form with traces of cuts very similar to the present example, in the collection of the National Palace Museum, Taipei, illustrated by Teng (ed.), *Jingtian gewu: Zhongguo lidai yuqi daodu*, Taipei, 2011, p. 25, no. 3-3-4.

Another similar green jade dragon-form *huang* pendant in the collection of the Harvard Art Museums is illustrated by Loehr and Huber in *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, p. 294, no. 429.

22



23

AN ARCHAIC PLAIN JADE CONG

Late Shang - Early Western Zhou dynasty, 12th-10th century B.C.

Of classic one-tier form, the center cylinder finished flat at the ends and enclosed by square corners on the sides, the tops of the corners gently sloped, the stone softly polished and striated in translucent celadon and brown.

3in (7.5 cm) wide

\$1,000 - 1,500

商晚期-西周早期 素玉琮

Compare the plain jade *cong* of this form excavated from the tomb of Fu Hao, consort of the Shang dynasty King Wu Ding, illustrated in the excavation report *Yin xu Fu Hao mu* (Tomb of Lady Hao at Yinxu in Anyang), Beijing, 1980, pl. 81, no. 3.

Another jade *cong* of this type discovered at the Shang capital at Anyang, Henan province, is illustrated in *Anyang Yinxu chutu yuqi* (Jades from Yinxu), Beijing, 2005, p. 1.

Compare also a small plain jade *cong* illustrated by Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p. 154, no. 7:3.

23

24

A SMALL JADE DRAGON-FISH HUMAN-HEAD PENDANT

Western Zhou Dynasty

Carved on both sides of the flat plaque in simple incised lines a simian-like head in profile composite with a dragon-head body and a short fish tail, drilled under the small tab on top of the head for stringing, the celadon jade smoothly polished, with remains of earth encrustation and cinnabar red on the surface.

2 1/4in (5.8cm) length

\$6,000 - 8,000

西周 人首龍魚形玉珮

Published

Ancient Chinese Jade: From the Neolithic to the Han, J. J. Lally & Co., New York, 2016, no. 52

Exhibited

Ancient Chinese Jade: From the Neolithic to the Han, J. J. Lally & Co., New York, March 10-April 2, 2016, no. 52

出版：

《中國古代玉器：新石器時期至漢代》，紐約藍理捷中國文物，2016年，圖版編號 52

展覽：

《中國古代玉器：新石器時期至漢代》，紐約藍理捷中國文物，2016年3月10日至4月2日，展覽編號 52

Two very similar jade pendants of human and dragon design are illustrated in *Yu shi zhi hun* (Soul of Jade and Stone), Beijing, 2013, pp. 76 and 78, discovered from the Western Zhou cemetery at Fengxi, Zhangjiapo, Shaanxi province.

See also a jade pendant of this type with human and dragon design, strung as part of the ensemble necklace, in the collection of the Baoji Zhouyuan Museum, illustrated by the National Palace Museum, Taipei, in the catalog of the special exhibition, *He he zong Zhou: Xi Zhou wenhua tezhan* (The Cultural Grandeur of the Western Zhou Dynasty), Taipei, 2012, pp. 224-225.

25

A PLAIN ARCHAIC JADE DISC, YUAN

Zhou dynasty

Thinly carved with a wide central aperture, the softly polished celadon green stone with natural inclusions and mottled brown areas from burial, the outer rim polished down in antiquity.

5in (12.8cm) diam

\$400 - 600

周 玉瑗



24



25



26

A PAIR OF ARCHAIC BRONZE SQUARE WINE VESSELS, FANG HU

Han dynasty

Each in pear-shaped silhouette raised on square high foot, the mouth flaring slightly with a raised border, cast on the shoulders a pair of *taotie* masks and suspended ring handles, the surface showing golden-tan colors of uncorroded bronze interspersed with malachite and earth encrustations.

16 1/2in (41.8cm) high; 8 7/16in (21.5cm) wide (2).

\$2,000 - 3,000

漢 饕餮卣環耳銅觚壺一對

Compare the similar bronze *fang hu* discovered in 1996 from a Western Han tomb at Chaohu, Anhui province, illustrated in the excavation report *Han Burials in Chaohu*, Beijing, 2007, col. pl. 5-3 and 5-4, with description on p. 27 and a line drawing on p. 28. Two other bronze *fang hu* discovered in 1997 at the same Chaohu cemetery are also illustrated in the excavation report, *op. cit.*, col. pl. 45-5, with description on p. 99 and a line drawing on p. 98.

A similar bronze *fang hu* and cover excavated in 1983 from the tomb of the second king of Nanyue (d. approx. 122 B.C.) in Guangzhou, Guangdong province, is illustrated in the excavation report, *Nanyue King's Tomb of the Western Han*, Beijing, 1991, pl. 16-2 in Vol. II, with description in Vol. I, p. 47 and a line drawing on p. 49.

27

AN ARCHAIC BLACK JADE CARVING OF A PIG

Han Dynasty

Of highly abstract slender form with rounded sides and flat base, the legs and feet delineated by deep slash cuts, the ears pinned back behind small eyes, the snout smoothly rounded, the rump cut flat with a thick pierced tab, the jet-black stone with cloudy mottling softly polished.

4 1/2in (11.5cm) length

\$6,000 - 8,000

漢 墨玉豬

Jade pigs of this type were used in burials in the Han and throughout the Six Dynasties periods, made in pairs to place in the deceased's hands.

Compare the white jade carving of a pig, unearthed from the tomb of Liu Yan (d. A.D. 90) in Dingzhou, Hebei province, now in the collection of the Hebei Provincial Museum, illustrated by Sun in the catalog of the special exhibition, *Age of Empires: Art of the Qin and Han Dynasties*, The Metropolitan Museum of Art, New York, 2017, p. 10, fig. 7.



27

28

A FRAGMENTARY ARCHAIC WHITE JADE RECUMBENT TIGER

Han dynasty

With mouth open in a roar showing neatly lined teeth and gently curled tongue, the square head with rounded eyes and thick eyebrows, ears pinned back in an obedient gesture, the long tail sweeps onto the back, the base polished flat, the stone showing attractive pale 'onion-white' color, the feet and rump broken in antiquity now with pitted areas and encrustations from burial.

2 1/2in (6.3cm) length

\$3,000 - 5,000

漢 白玉臥虎薺鎮殘件

In Han dynasty China, people customarily sat on the floor with finely woven mats layered under their feet. Weights were made in sets of four to place at corners of the mat, often in crouching animal form with rounded edges - so as not to catch the delicate silk robes worn by nobles. It is extremely rare to find a mat weight made of jade. In most cases they are cast in bronze and decorated with gilding and elaborate inlays of gold, silver, and gemstones to indicate social status.

Use of a white jade mat weight was recorded in *Chu ci* (Songs of Chu), a collection of music and poetry from the southern kingdom of Chu, describing the residence of the Lady of the *Xiang* 白玉兮為鎮 疏石蘭兮為芳 - "use mat weights made of white jade, fragrant the space by sparsely dotting the *shi*-orchids."

Compare the closely related white jade coiled feline in the Robert H. Ellsworth Collection and exhibited at the Asia Society, New York, illustrated by Watt in the catalog *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 41, no. 10.



28



29

A BRONZE FIGURAL PANEL FOR A 'MONEY TREE'

Eastern Han dynasty

Thinly cast in openwork with raised lines on both sides to depict a mythical deity riding a winged tiger and flanked by two monkeys, a piece of long fur over his shoulders and tied at his waist, his chest bear, wearing a pair of scaled boots, the monkeys dressed in similar attire, the tiger shown in profile with striped markings, all supported by bracketed railing underneath, a square tab extended below for insert, covered overall with malachite and earth encrustations.

7 1/2in (19cm) high

\$1,500 - 2,000

東漢 青銅《伏羲收虎》搖錢樹頂牌

The bronze panel serves as the finial for a bronze 'money tree', and the central mythical figure may represent *Fuxi*, one of the Three Sovereigns established the Chinese civilization by introducing the use of fire and the rule of eight trigrams. *Fuxi*, tiger and monkey are all mythical gods closely associated with indigenous tribes in present day Southwestern China.

'Money tree' was an essential part of Eastern Han burial customs in the region, largely concentrated in today's Chengdu plains, Sichuan province. A typical 'money tree' consists of one bronze finial and four to six tiers of bronze branches below, fee-standing and supported by a pottery base. The branches are often decorated with abundance of 'coin' motifs - circular disc with a square aperture - hence the name 'money tree' (*yao qian shu* or *qian shu*) was assigned. The practice and ritual of 'money tree' remains unknown, but scholars have agreed that the complex iconography appeared as decorative motifs originated from ancient myth and regional shamanic tales.



30

A GROUP OF SILVER INLAID BRONZE CHARIOT FITTINGS

Western Han dynasty

Comprised of a pair of cylindrical finials each with four projecting ribs; a pair of short cylindrical finials each with a single projecting rib; a pair of 'U'-shaped rein guides; a pair of rings and a larger bent ring; a thick plug with horseshoe-shaped top, all decorated with cloud motifs and volutes and spirals inlaid in silver, *together with* two small plain bronze rings, a small gilt bronze ring and a small bronze sphere pierced with a square aperture.

2 7/8in – 7/8in (7.4cm – 2.2cm) in various sizes (14).

\$2,000 - 3,000

西漢 銅錯銀馬車部件一組

Compare the inlaid bronze chariot fittings from the tomb of Prince Liu Sheng (d. 113 B.C.) at Lingshan, Mancheng, Hebei province, illustrated in the excavation report, *Mancheng Han mu fajue baogao* (Excavation of the Han Tombs at Man-ch'eng), Vols. I and II, Beijing, 1980.

A Western Han chariot with inlaid bronze fittings, unearthed in Changqing county, Shandong province, is published by Cui in "Reconstruction and Study of the Horse-drawn Carriage No. 1 from Han Tomb No. 1 on Shuangru Hill," *Kaogu*, 1997, No. 3, pp. 16-25, and photo pl. 4. For a reconstructed chariot with original Western Han inlaid bronze fittings unearthed from Maoling, Shaanxi province, see catalog of the special exhibition organized by the Kentucky Horse Park, *Imperial China: The Art of the Horse in Chinese History*, Prospect, 2000, pp. 130-131, no. 111.

A closely related set of chariot fittings and horse trappings inlaid with gold, silver and gemstones was sold at J.J. Lally & Co. special exhibition, *Ancient Chinese Bronzes*, New York, 2011, no. 26, described as Western Han dynasty.

See also a variety of Han dynasty chariot and horse trappings illustrated by Sun, *Han dai wuzhi wenhua ziliao tushuo* (Illustrated Catalog of Material Culture in the Han Dynasty), updated version, Beijing, 2020, pp. 117-142.

A JADE FIGURE OF A RECUMBENT BEAST, *BIXIE*

Six Dynasties

In crouching position balanced on powerful limbs as if ready to leap, the alert head slightly raised, the square snout with open mouth showing fangs and teeth, a pair of horns curled behind the pinned-back ears, the face deeply carved with finely incised lines to indicate fur, the ridged back ending in forked tail, the scaled legs with feathered wings, the translucent sea green stone smoothly polished, with natural veins stained in rust from burial.

2 3/4in (7cm) length

\$30,000 - 50,000

六朝 青玉辟邪

Published*Chinese Works of Art*, J. J. Lally & Co., New York, 1988, no. 18**Exhibited***Chinese Works of Art*, J. J. Lally & Co., New York, May 27-June 18, 1988, no. 18

出版：

《中國藝術》，紐約藍理捷中國文物，1988 年，圖版編號 18

展覽：

《中國藝術》，紐約藍理捷中國文物，1988 年 5 月 27 日至 6 月 18 日，展覽編號 18

Compare the crouching jade *bixie* similarly decorated with knobbed spine, forked tail, and scaled and winged legs, from the collection of Dr. and Mrs. Cheng Te-k'un and illustrated by Watt in *Chinese Jades from Han to Ch'ing*, Asia Society, New York, 1980, p. 44, no. 13.







32

A SMALL ARCHAIC SILVER SEAL WITH BIXIE KNOB

Eastern Han dynasty - Jin dynasty, A.D. 2nd/3rd century

Cast with a mythical beast on top of a solid block, the winged *bixie* in a dynamic pose twisting to one side, the head raised and mouth open in a fierce snarl showing fangs and teeth, a pair of knobby horns curled back behind the ears, the feet with sharp claws planted firmly to the base, the underside cast with four characters in seal script.

1 1/16 in (1.8 cm) high; 1/2 x 1/2 in (1.2 x 1.2 cm) at base

\$4,000 - 6,000

東漢-晉 辟邪鈕《涅音私印》銀印

The seal may be read as *Nie Yin si yin* (涅音私印), private seal of Nie Yin.

Many Han dynasty seals with *bixie* knobs are recorded, but cast silver seals are very rare. Compare the gilt bronze seal with *bixie* knob in the collection of the National Palace Museum, Taipei, illustrated on the cover of *A Catalogue of the Special Exhibition of Bronze Seals Throughout the Dynasties in the National Palace Museum*, Taipei, 1987, and illustrated in pp. 241-242, no. 170, described as Eastern Han dynasty.

Another silver seal cast with *bixie* knob was illustrated by Lally in the annual exhibition of J. J. Lally & Co., *Silver and Gold in Ancient China*, New York, 2012, no. 4.

32



33

TWO ARCHAIC JADE SEALS

Warring States period-Han dynasty

Following the *bo* bell shape with notched sides, a tab on the top pierced for suspension, the front and back panels incised with hooked patterns and crosshatched lines, the underside carved with two characters typical of the Warring States period, the tan color stone softly polished with light encrustation and pitted areas; the square seal with faceted top edge and knob, carved underneath with one character *gong*, the celadon jade highly polished with tan 'calcified' areas and light encrustations.

1 x 3/4 in (2.5 x 1.9 cm);

5/8 x 1/2 x 1/2 in (1.6 x 1.3 x 1.3 cm) (2).

\$3,000 - 5,000

戰國-漢 玉印二只

Compare the very similar square jade seal carved with the same character *公* (*gong*) illustrated by Dohrenwend, *Chinese Jades in the Royal Ontario Museum*, Toronto, 1971, p. 88, top. The same seal was previously illustrated by White, *Tombs of Old Lo-yang*, Shanghai, 1934, pl. CXXXVIII-336.

33

34

A POLISHED ROCK CRYSTAL PILLOW

Tang dynasty

The solid oblong block with slightly concave and canted top, the front and back sides gently tapering down toward the front, the points and edges rounded down, the stone of translucent silvery-icy character with horizontal striations, the surface polished smooth with remains of encrusted earth from burial.

2 3/4in (7cm) high in the front; 2 7/8in (7.3cm) high in the back

5 3/4in (14.6cm) width in the front; 6 1/4in (15.8cm) width in the back

\$1,500 - 2,500

唐 水晶方枕

Compare the small rock crystal pillow discovered at the Famen temple in Xi'an, Shaanxi province, the cache under the stupa dedicated in A.D. 874, illustrated in *Famen si digong Zhenbao* (Precious Cultural Relics in the Crypt of Famen Temple), Xi'an, 1988, no. 30.

See also a closely related Tang dynasty stone pillow made of white marble in this sale, lot 7.



34

35

A SMALL OVAL SILVER CUP WITH RING HANDLE

Tang dynasty

The deep straight sides rising from flat rimless base, gently extended to one end for ease of sipping, the other end on the exterior applied a single floret attached with a small ring handle, another floret on the interior to secure the attachment, the burnished silver slightly tarnished with scattered malachite green.

4 5/8in (10.7cm) length

\$3,000 - 4,000

唐 素地單環耳銀長杯

Published

Silver and Gold in Ancient China, J. J. Lally & Co., New York, 2012, no. 15

Exhibited

Silver and Gold in Ancient China, J. J. Lally & Co., New York, March 16 to April 14, 2012, no. 15

出版：

《中國古代金銀器》，紐約藍理捷中國文物，2012 年，圖版編號 15

展覽：

《中國古代金銀器》，紐約藍理捷中國文物，2012 年 3 月 16 日至 4 月 14 日，展覽編號 15

A very similar bronze basin of this form with loose ring handle attached to one end is illustrated by the Kubosō Memorial Museum of Art, *Chūgoku no kyōdō: rokuro hiki no seidōki* (Tin-Bronze of China: Bronzes of the Potter's Wheel), Osaka, 1999, p. 53, no. 108, described by the author on p. 109 that this rare oval form may have been introduced by Silk Road traders from Central Asia.



35



36

A SMALL OPENWORK GOLD FOIL ON BRONZE PLAQUE

Eastern Jin dynasty

Depicting a crowned *yu ren* immortal reining in the winged dragon to a full stop, his hair and the dragon's tail crossing in mid-air, a *wu zhu* coin in front of the dragon's chest, the details further defined by lines and clusters of raised granulations, all enclosed within a linear frame, the edges of gold foil pinked and wrapped around the shield-shaped bronze plaque to secure, a small hole drilled on each short side for attachment, the bronze with malachite encrustations.

1 3/8in (3.5cm) wide

\$2,000 - 3,000

東晉 金箔羽人乘龍牌飾

Published

Silver and Gold in Ancient China, J. J. Lally & Co., New York, 2012, no. 36

Exhibited

Silver and Gold in Ancient China, J. J. Lally & Co., New York, March 16-April 14, 2012, no. 36

出版：

《中國古代金銀器》，紐約藍理捷中國文物，2012年，圖版編號 36

展覽：

《中國古代金銀器》，紐約藍理捷中國文物，2012年3月15日至4月14日，展覽編號 36

A very similar gold ornament excavated in 1955 from Meijiashan, Nanjing, Jiangsu province and now in the Nanjing Museum, is illustrated in *Jinse jiangnan: Jiangsu gudai jinqi* (Golden Jiangnan: Ancient Gold Ware of Jiangsu), Nanjing, 2008, pp. 46-47, attributed to the Western Jin dynasty (A.D. 265-317).

Another very similar gold ornament excavated in 1979 from a 4th century tomb in southern Jiangsu province, now in the Nanjing Museum, is illustrated by Watt in the catalogue of the special exhibition organized by the Metropolitan Museum of Art entitled *China: Dawn of a Golden Age, 200-750 AD*, New York, 2004, p. 111, no. 10, where the author refers to a pair of gold plaques of this form and design in the Musée Guimet, each attached to a bronze backing, illustrated by Delacour in *De bronze, d'or et d'argent: Arts somptuaires de la Chine*, Paris, 2001, pp. 245-247.

Compare the pair of small gold ornaments of this type in the Muwen Tang Collection, illustrated by Kwan in *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 296-297, no. 151. Compare also the two similar small gold ornaments illustrated by Gyllensvärd and Scott in *Kinesiskt Guld och Silver I Carl Kempe-Samlingen* (Chinese Gold and Silver in the Carl Kempe Collection), Ulricehamn, 1999, p. 57, no. 17 and p. 59, no. 19.





37

A FINELY CHASED SILVER SHELL-FORM BOX

Tang dynasty

Cast in the shape of a natural clamshell, decorated on both sides with lush flowering vines and songbirds in flight over a dense ring-punched 'fish roe' ground, the tip where the two halves join decorated with simple parallel lines to contrast the design, a small silver hinge with silver rivets on the exterior, the interior also cast realistically following the natural clamshell.

3in (7.6cm) wide; 5in (12.8cm) wide when open

\$10,000 - 15,000

唐 綫刻唐草花鳥紋蚌形銀盒

Two natural clam shell boxes found in the Tang dynasty tomb of Jinxiangxianzhu near Xi'an, Shaanxi province are illustrated in the excavation report, *Tang Jinxiangxianzhu mu* (Tang Dynasty Tomb of Jinxiangxianzhu), Beijing, 2002, pl. 130, with description on p. 80, where the author suggests that the shell boxes probably were used to hold cosmetic powder.

Compare the silver clamshell box similarly decorated with chased leafy vines over ring-punched 'fish-roe' ground, in the collection of the Henan Museum, illustrated by Zhou (ed.) in *Magnificence of Gold and Silver Wares from Beijing, Hebei, Shanxi, Henan and Shaanxi*, Beijing, 2020, p. 177.

A smaller Tang dynasty parcel gilt clam shell form silver box in the collection of The Art Institute of Chicago, is illustrated by Trubner in the catalogue of the special exhibition, *The Arts of the T'ang Dynasty*, Los Angeles, 1957, p. 125, no. 354. The same silver shell form box and cover is illustrated again in the catalogue of the special exhibition which toured Japan in 1989, *Masterpieces of Chinese Arts from The Art Institute of Chicago*, Osaka, 1989, p. 35, no. 27.

A small parcel gilt clam shell form silver box and cover excavated from the tomb of Li Jingyou, dated by epitaph to A.D. 738, is illustrated in the excavation report entitled *Yanshi Xingyuan Tang mu* (The Tang Tombs in Yanshi Xingyuan), Beijing, 2001, col. pl. 4-3 and pl. 25-3, with a line drawing on p. 131, no. 120-1. Another parcel gilt clam shell form silver box excavated from the tomb of Zheng Xun, dated by epitaph to A.D. 778, is illustrated in the same excavation report, *op. cit.*, col. pl. 7-2 and pl. 25-4, with a line drawing on p. 133, no. 122-2.

Compare also the larger clam shell form silver box in the Freer Gallery of Art, illustrated in *Masterpieces of Chinese and Japanese Art: the Freer Gallery of Art Handbook*, Washington D.C., 1976, p. 24, no. 30.50.





38

A SET OF FOUR GRAY POTTERY WARES

Yuan dynasty

A pair of small cups with dragon handles, a quad-lobed oval dish, and a shallow bowl with trefoil flange handle, each with burnished black 'charcoal' surface.

4in (10.1cm) width of dragon cups;

7 7/8in (20cm) length of lobed oval tray;

6in (16.5cm) width of bowl with flange (4).

\$1,200 - 1,500

元 加碳灰陶龍柄魁一對與海棠式托盤、鑒耳杯各一

Compare the pair of gray pottery dragon-head handled cups of hexagonal shape on an oval lobbed gray pottery dish unearthed from a Yuan dynasty tomb near Datong city, Shanxi province, illustrated in *Wenwu*, 1987, no. 6, p. 88.

A quad-lobed oval tray of this form but made of celadon jade, in the collection of the National Palace Museum, Taipei, is illustrated on the museum's website and described as Liao to Song dynasty. Compare also the Junyao dish of very similar quad-lobed oval form in the collection of the National Palace Museum, Taipei, illustrated in the exhibition catalog *Pinpai gushi: Qianlong huangdi de wenwu shoucang yu baozhuang yishu* (Story of a Brand Name: The Collection and Packaging Aesthetics of Emperor Qianlong in the Eighteenth Century), Taipei, 2017, p. 61, described as Jin-Yuan dynasty.

A gold shallow bowl with flange handle of closely related form discovered in Inner Mongolia is illustrated by Watt, *The World of Khublilai Khan: Chinese Art in the Yuan Dynasty*, New York, 2010, p. 6, fig. 4.

A set of grey pottery cups, *zhadou* spittoon, and a circular tray with burnished 'charcoal' coating, unearthed from the Lü family cemetery in Lantian, Shaanxi province, is illustrated in *Temporal Living and Elegant Life in Song Dynasty*, Beijing, 2022, pp. 194-195, described as Northern Song dynasty.



39

A RARE CHASED SILVER 'LITERARY GATHERING' PICTORIAL TRAY

Southern Song dynasty, 13th century

Depicting a pair of literati sitting face-to-face raising a toast to commemorate, the garden pavilion beneath a willow tree and misty clouds, the architecture enclosed by decorative railings with two jardinieres of lush lotus blossoms and lily pads leading to the entrance, a young servant holding a *meiping* of wine hurried towards the steps, a large planter with scholar's rock and cultivated grass in the foreground, the third scholar standing by the cliff in contemplative mood gazing at the waterfall, a school of four birds flying above, the painterly scene finely executed in '*bai miao*' style, framed by the shallow octafoil bracket-lobed wall rising to a barbed rim, the underside plain and unpolished.

10 3/8in (26.5cm) diam

\$30,000 - 50,000

南宋 綫刻《雅集圖》菱口銀托盤



The Pure Joys of Life

人間有味是清歡

The origin of trays with petal-barbed rim can be traced back to the Tang (618-916) dynasty and coincided with the popularity of lobed bronze mirrors. During the Song dynasty (960-1279), trays and boxes with four to twelve lobes were crafted from a range of materials such as silver, ceramics, and lacquer. A 12th-century Ding ware white porcelain dish with molded relief designs, similar in shape to the current silver dish with shallow lobed sides and foliated rim, is in the collection of the Minneapolis Institute of Art (Fig. 1). This type of barbed white porcelain dish is known as copied from silver ware of the same period due to the high demand for fine silver vessels and the shortage of the material. This led to the development of ceramic-making techniques to mimic the tactility of silverware.

Chased images of narrative scenes on silverware appeared during the Tang dynasty, a flourishing period in the growth of gold and silver ware skills. Advanced techniques such as hammering, annealing and plastic forming were introduced to China from Central Asia. The epitome is exemplified by the pair of parcel-gilt silver lid perfume stem jars (*xiangbaozi*, 香寶子), excavated from the Famen Monastery 法門寺 in Shaanxi Province, boasting eight elaborately chased cartouches rendering legends of sages. (Qi 2010, 173) Unlike simple decorative figures, each cartouche creates its own unique visual world by incorporating compositional elements and motifs reminiscent of those found in paintings. The Northern Song (960-1127) silver panels unearthed from Youlanting Village 遊覽亭村, Yiwu County, Zhejiang Province in 1986, featuring intricate incised narrative scenes such as Sima Xiangru 司馬相如 (179-117 BCE) inscribing calligraphy on a bridge, embody explicit pictoriality. (Yang 2004, 112-113) The beautifully chased figures create a seamlessly convincing visual effect, comparable to the delicate plain-line drawings (*baimiao*, 白描) of the same era.



Fig. 1

A silver tray in the collection of the Minneapolis Institute of Art (MIA), which depicts Su Shi's (1037-1101) *Chibi Fu* 赤壁賦 (Odes to the Red Cliffs) shares similar form, incising style, and even the roughness on the rim with the present tray. (Fig. 2) Liu Yang speculates in "Cadence of a Timeless Poem: A Southern Song Silver Plate Decorated with a Chased 'Red Cliff' Scene" (*Oriental Art*, Vol. 47, No. 1, January/February 2016, pp. 28-33) that the silver tray originally had a flatten rim that have been damaged and subsequently cut off. However, it is also possible that the silver tray was designed as an insert for a wood or lacquer dish, as the thinly hammered silver alone may have been too fragile for practical use. The design and knifework of multiple motifs on the Minneapolis tray and the present lot are remarkably similar, including the continuous mushroom-shaped clouds in the sky, birds with small circles representing their chest and back fur, feather-like willow branches, a cascading waterfall, and water waves depicted with alternating straight and curved lines. Prior to entering the MIA's collection, the tray with the Red Cliffs scene was with J.J. Lally as well, who purchased both trays at the same time. This suggests that the two trays had previously been preserved together, and it is possible that they were made in the same workshop or even for the same commission. (J.J. Lally & Co. *Oriental Art* 2002 and 2012)

While it may be tempting to believe that the present tray illustrates another episode in Su Shi's odes and that the two trays could be considered a pair (or two individual pieces of a lost set), the scene depicted on the present tray is only loosely related to Su Shi's prose-poems. The closest connection is to the passage "……步自雪堂，將歸於臨皋。二客從予過黃泥之坂……歸而謀諸婦。婦曰：「我有斗酒，藏之久矣，以待子不時之需，」" in which Su Shi departs the Snow Hall, passes the Yellow Mud Slope, returns to his residence,



Fig. 2

the Lingao Pavilion, and asks for wine from his wife. Albeit the pictorial representations of Su Shi's odes can vary and deviate from the original text, the scene rendered on the tray lacks resemblance to paintings or other decorative designs that depict the same theme.¹

The scene exquisitely incised in the well of the tray depicts an "elegant gathering" on a summer's day. On such an occasion, like-minded and cultivated friends gather in nature or a garden for literary activities such as composing poetry, playing musical instruments, examining artworks and antiquities, and indulging in food and drink. The gathering fosters interaction among scholars and strengthens the identity of the literary circle through the exchange of knowledge. The earliest "elegant gathering" recorded in history is the one hosted by Wang Xizhi (303-361) at the "Orchid Pavilion" on the Double Third Festival in 353 CE. Other noteworthy historical events include the gathering of Bai Juyi 白居易 (772-846) and his eight literati friends at Mount Xiang, Luoyang, in 849, known as Xiangshan/Huichang Jiu Lao 香山/會昌九老) and the assembly of Sima Guang 司馬光 (1019-1086) and his twelve retired colleagues in Luoyang, in 1082, referred to as Luoyang Qiyang Hui 洛陽耆英會. Paintings, calligraphy pieces, and poems commemorate these legendary gatherings and contribute to their discourse and legacy. Eventually, the elegant gatherings of the past become models of inspiration that artists and literati from subsequent generations revere and reenact.

Even though the scene depicted on the present tray does not depict the *Odes to the Red Cliff*, it may still be relevant to the versatile scholar. The picture of the scholar depicted with a tall hat on the current plate, is evocative of the image of Su Shi as portrayed on the Minneapolis tray and the two Southern Song (1127-1279) carved lacquer

dishes rendering Su Shi's odes in Japanese collections.² A revival of enthusiasm for Su Shi emerged during the Southern Song period as his literature resumed being published in 1173 and circulated after it was prohibited during the late Northern Song. (I 2001, 7) The impact of his legacy can be seen in numerous artistic creations. Besides the lacquer dishes in Japanese collections, Southern Song paintings depicting his odes or inspired by his poems are widespread.³ The event of literary gathering related to Su Shi that has been vigorously represented since the Southern Song is Xiyuan Yaji 西園雅集 (Elegant Gathering in the Western Garden), a semi-fictional utopian fantasy of Su Shi's life.⁴ Due to the scarcity of reliable textual and visual records, I refrained from making a literal connection between the scene depicted on the tray and the Elegant Gathering in the Western Garden. The scene may simply be a generalized portrayal, mediated by the imagination of the silver artisan, of a traditional social gathering of the poet and his friends, a moment when they savor the taste of life, a little dose of happiness amidst the ups and downs of officialdom.

The rendition of certain motifs in the tray is reminiscent of paintings and designs on objects from the Song dynasty. The compound motif of a waterfront pavilion featuring a lotus-shaped finial and dragon-headed gargoyles, populated by scholars and accompanied by a willow tree (Fig. 3), is likely to be modeled after a painterly prototype such as the one in *Shi Yong Tu* (Ten Songs), a Northern Song painting attributed to the poet Zhang Xian (990-1078) (Fig. 4), an elderly friend of Su Shi. However, some details of the pavilion depicted on the tray are not as precise as those in Zhang Xian's painting. For example, the dragon heads should be placed slightly upwards along the sloping ridges (*chuiji* 垂脊) to leave sufficient space for the seated sacred beasts on the eaves. The three upturned tiles (Fig. 5) above the dragon heads



Fig. 3



Fig. 4



Fig. 5

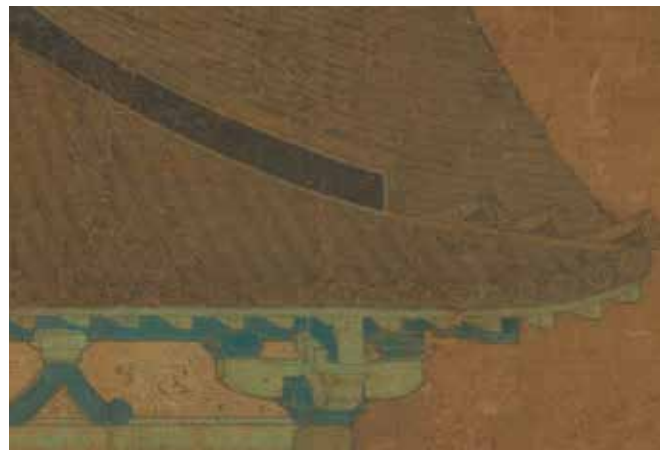


Fig. 6

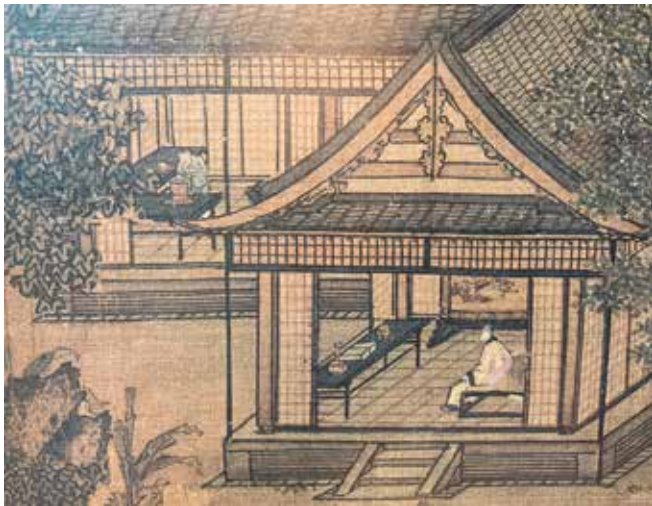


Fig. 7



Fig. 8

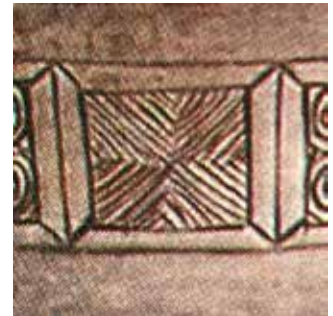


Fig. 9

might be intended as simplified depictions of the beasts. If this is the case, they should have been positioned at the end of the eaves, as demonstrated in the *Palace Banquet* (Fig. 6), a Northern Song copy of an earlier composition.

In both *Ten Songs* and *Palace Banquet*, the pavilion is meticulously limned with layered brackets (*dougong* 斗拱), which are not present on the current tray. Instead, it is adorned with gridded bands featuring double-lozenge patterns (*fangsheng wen* 方勝紋) against a ground of diagonal lines. It may be perceived by some that the silverware artisan was unable to articulate the complex architectural structures. In fact, the band was part of a removable architectural attachment that gained popularity during the Southern Song period, when the capital was relocated from Bianliang 汴梁 in the North to Lin'an 臨安 in the Jiangnan region. As noted by Li Ruoshui in "Decorative Architectural Elements Represented in Song Paintings" (*Journal of Architecture History*, No. 3, 2021: 92-106), this type of architectural attachment, which can cover the brackets completely or partially, is known as *ta* 簷 (cover), *fengta* 風簷 (wind cover), *guata* 掛簷 (hanging cover), or *zhouhui bifengta* 周回避風簷 (all-around windshield cover). It is not mentioned in the Northern Song technical treatise on architecture, *Yingzao Fashi* (Building Standards), written by Li Jie 李誡 (?-1110). However, it is documented in Southern Song archives and frequently depicted in Southern Song paintings. For instance, the handscroll *Autumn* from the set *Four Seasons* by the court artist Liu Songnian

(1174-1224) represents a building in the courtyard with similar sectioned and gridded bands below its eaves (Fig. 7). The short band depicted on the present tray is the uppermost part of an all-around windshield cover. A complete cover has long gridded modular screen panels below the bands, as shown in the handscroll *Winter* from the same set by Liu Songnian. According to Li Ruoshui, the gridded windshield cover was more often used in upper-class residential and viewing premises.

The pattern on the gridded bands incised on the tray, on the other hand, does reflect more of the silver craftsman's artistic lexicon; similar geometric designs can be found on Southern Song silver pieces (Fig. 8 & 9). The inclusion of surface patterning enriches the decorative appeal of a motif originally from painting. The same method was adopted by lacquer artisans at the time. Similarly, the exquisitely chased lotus bonsai (Fig. 10), found in contemporary paintings depicting courtyards of affluent households (Fig. 11), was inspired by silverware designs. The jardiniere is a faithful copy of lotus-shaped silver stem cups similar to those unearthed in Mianyang, Sichuan Province (Fig. 12). The slightly flared rim and foot, the ring band and radiant lines below the rim, the layered-petal decoration and even the vein on the central axis of the petals are all replicated in the chased image (Fig. 14). When the tray is placed beside the stem cup, one can't help but imagine the flat design on the tray transformed into miniature forms.



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14

Upon shifting our focus to the left side of the silver tray, we are transported to a natural environment as opposed to the man-made garden. A scholar in a tall hat is portrayed viewing a waterfall. The sleek and vigorous “S-shaped” knife stroke rendering his spine effectively conveys his unyielding character. While the viewer might ponder the reason of juxtaposing a courtyard with a countryside scene in a single composition, the outpouring waterfall, towering cliffs and rippling lake may actually be artificially created landscapes within an opulent garden. In the Song dynasty, techniques for recreating waterfalls and water systems in gardens were already developed.⁵ “Scholar gazing at a waterfall” is another constantly represented motif in Song dynasty paintings. The two surviving Song copies of *Caotang Shi Zhi Tu* (Ten Views from a Thatched Hut), once attributed to the Tang dynasty artist Lu Hong (fl. ca. 7th-8th century), both include compositions of scholars seated and watching a waterfall (Fig. 15). More recent references to the silverware artisan would be paintings by the Southern Song court artist Ma Yuan (1160-1225), whose works are characterized by depictions of solitary scholars contemplating in thought while gazing into the distant or at a waterfall against a vast expanse of empty space (Fig. 16).

Krystal Liu 劉琨華
Bonhams

Notes

¹ For discussions of the different pictorial representational modes of Su Shi's odes and extant Southern Song designs of the subject, see Masaaki Itakura, “Images of the Red Cliff in Southern Song Painting and Decorative Arts” in *Silver and Gold in Ancient China: March 16 to April 14, 2012*. New York: J.J. Lally & Co. Oriental Art, 2012.

² One is a 13th-century carved black and red lacquer dish, diam 11 5/8in (29.4cm) in the collection of Seishuji, Nagoya, Japan, illustrated in Liu, “Cadence of a Timeless Poem,” 2016, fig. 4, p. 32. Another is a 13th-century carved red lacquer dish, diam 13 1/2in (34.2cm), in the collection of Kyushu National Museum, Dazaifu, H152.

³ For more, see I Lo-fen's series speech “Finding Su Dongpo in the paintings of Southern Song Dynasty” released on the National Palace Museum's Youtube channel on 31 March 2022, <<https://www.youtube.com/watch?v=GSHSO24f8JM>>.

⁴ For more about Xiyuan Yaji, see I Lo-fen, “Yizhuang Lishi de Gong'an—Xiyuan Yaji,” in *Chibi Manyou yu Xiyuan Yaji* (Beijing: Thread-binding Books Publishing House, 2001), 49-95.

⁵ As discussed by Guo Daiheng in “Chapter Three: Garden 第三章：園林,” in *Zhongguo Gudai Jianzhu Shi Di San Juan: Song, Liao, Jin, Xixia Jianzhu* (Beijing: China Architecture Publishing & Media Co. Ltd., 2009), 554-593, the Northern Song imperial garden Gen Yue 艮嶽 (The Northeastern Marchmount), built between 1117-1122 in Bianliang, featured two artificial waterfalls, one located on the Wansui Shan 萬歲山 (Ten Thousand Years Mountain) to the north and the other on the Shou Shan 壽山 (Longevity Mountain) to the south: 山陰置木欄，絕頂開深池。車駕臨幸，則驅水工登其頂，開閘注水而為瀑布，曰紫石壁，又名瀑布屏。 (Dongdu Shi Lue 東都事略, Vol. 106); 其南則壽山嵯峨，兩峯並峙，列嶺如屏，瀑布下入雁池。 (Hui Chen Lu 揮塵錄, Vol. 2). In the Southern Song imperial garden Hou Yuan 後苑 (Rear Garden), an artificial cascading waterfall was constructed upon the lotus pond: 寒瀑飛空，下注大池可十畝。池中紅白菡萏萬柄，蓋園丁以瓦盞別種，分列水底 (Wulin Jiushi 武林舊事, Vol. 3). In addition to imperial gardens, sumptuous private residences, like Gui Yin Yuan 桂隱園 (Osmanthus Retreat) owned by the Southern Song poet Zhang Zi 張鑑 (1153-ca. 1221) also had a waterfall Zhulu Pu 珠廬瀑 (ibid., Vol. 10).



Fig. 15

Figures

Fig. 1 Dish with foliated rim, Song dynasty, 12th century; Ding ware white porcelain, diam 8 1/2in (21.59cm); gift of Ruth and Bruce Dayton, 2000.209.2, Minneapolis Institute of Art, Minneapolis.

Fig. 2 Plate decorated with chased Red Cliff scene, Southern Song, 13th century; silver, diam 10.5in (26.5cm); gift of Ruth and Bruce Dayton, 2012.34, Minneapolis Institute of Art, Minneapolis.

Fig. 3 detail of lot 39

Fig. 4 Zhang Xian 張先 (990-1078), *Shi Yong Tu* 十詠圖 (Ten Songs) (detail), Northern Song, 1072; handscroll, ink and color on silk, 49 3/8 x 20 1/2in (125.4 x 52cm); the Palace Museum, Beijing. Image: <https://www.dpm.org.cn/collection/paint/228297.html>

Fig. 5 detail of lot 39

Fig. 6 Unidentified artist, *Palace Banquet* 乞巧圖 (detail), Northern Song; screen panel mounted as a hanging scroll, ink and color on silk, 63 5/8 x 43 5/8 in. (161.6 x 110.8 cm); the Metropolitan Museum of Art, New York.

Fig. 7 Liu Songnian 劉松年 (1174-1224), *Autumn* 秋景 (detail), from *Four Seasons* 四景山水, Southern Song; handscroll, ink and color on silk, approx. 16 x 27 1/4in (41 x 69.2cm); the Palace Museum, Beijing. Image: *Song Hua Quanjì*, Vol. 1, No. 4 (Hangzhou: Zhejiang University Press, 2010), no. 53.

Fig. 8 detail of lot 39

Fig. 9 A silver warning bowl with archaic dragon decoration (detail), Southern Song; diam 7in (17.7cm), 5 1/8in (13cm) high; excavated from Xida Street, Pengzhou, Sichuan Province in 1993; Pengzhou Museum, Pengzhou. Image: Yang, Boda ed., *Zhongguo Meishu Fenlei Quanjì – Zhongguo Jinyin Boli Falang Qi Quanjì, Er* (Shijiazhuang: Hebei Fine Arts Publishing House, 2004), no. 275, p. 153.

Fig. 10 detail of the silver tray

Fig. 11 Unidentified artist, *Enjoying the Moon in the Shade of Phoenix Trees* 桐蔭玩月圖, Southern Song; round fan, ink and color on silk, 9.5 x 7in (24 x 17.8cm); the Palace Museum, Beijing. Image: *Song Hua Quanjì*, Vol. 1, No. 7 (Hangzhou: Zhejiang University Press, 2010), no. 128.

Fig. 12 Lotus-shaped silver stem cup, Southern Song; diam 3 3/4in (9.6cm), 2 3/16in (5.5cm) high; excavated from Huangjia Lane, Fucheng District, Mianyang, Sichuan Province in 1991; Mianyang Museum, Mianyang. Image: Yang, Boda ed., *Zhongguo Meishu Fenlei Quanjì*, no. 267, p. 148.

Fig. 13 detail of lot 39

Fig. 14 detail of Fig. 12

Fig. 15 After Lu Hong 廬鴻 (fl. ca. 7th-8th century), *Caotang Shi Zhi Tu* 草堂十志圖 (Ten Scenes of a Thatched Cottage) (detail), Song dynasty; handscroll, ink on paper, 11 5/8 x 236 3/16in (29.4 x 600cm); National Palace Museum, Taipei.

Fig. 16 Ma Yuan 馬遠 (1160-1225), *Shanjing Chun Xing* 山徑春行 (Walking on a Mountain Path in Spring) (detail), Southern Song; album leaf, ink and color on silk, 10 3/4 x 17in (27.4 x 43.1cm); National Palace Museum, Taipei.



Fig. 16

Bibliography

Guo, Daiheng, ed. *Zhongguo Gudai Jianzhu Shi Di San Juan: Song, Liao, Jin, Xia Jianzhu* 中國古代建築史第三卷：宋遼金西夏建築 (History of Chinese Ancient Architecture Vol. 3: Architecture from Song, Liao, Jin and West Xia Dynasties). Beijing: China Architecture Publishing & Media Co. Ltd., 2009.

I, Lo-fen. *Chibi Manyou yu Xiyuan Yaji* 赤壁漫遊與西園雅集 (Leisurely Cruising among the Red Cliffs and Elegant Gathering in the Western Garden). Beijing: Thread-binding Books Publishing House, 2001.

----. "Finding Su Dongpo in the paintings of Southern Song Dynasty 在南宋繪畫發現蘇東坡." Youtube, @NPMmedia, March 31, 2022. <https://www.youtube.com/watch?v=GSHSO24f8jM>.

J.J. Lally & Co. Oriental Art. *Chinese Porcelain and Silver in the Song Dynasty, March 18 – April 8, 2002*. New York: J.J. Lally & Co. Oriental Art, 2002.

----. *Silver and Gold in Ancient China, March 16 to April 14, 2012*. New York: J.J. Lally & Co. Oriental Art, 2012.

Liu, Yang. "Cadence of a Timeless Poem: A Southern Song Silver Plate Decorated with a Chased 'Red Cliff' Scene." In *Oriental Art*, Vol. 47, No. 1 (January/February 2016): 28-32.

Li, Huibing, ed. *Zhongguo Meishu Quanjì – Taoci Qi, Er* 中國美術全集：陶瓷器2 (Compendium of Chinese Fine Arts – Ceramics, Vol. II). Hefei: Huangshan Publishing House, 2010.

Li, Jie. "Yingzao Fashi 營造法式 (Building Standards)." *Siku Quanshu* 四庫全書 (Wenyuan Ge edition), 1782, originally published in 1103. Erudition Database.

Li, Ruoshui. "Decorative Architectural Elements Represented in Song Paintings 繪畫資料中所見得宋代建築避風與遮陽裝修." *Journal of Architecture History* 建築史學刊, no. 3 (2021): 92-106.

Qi, Dongfang, ed. *Zhongguo Meishu Quanjì – Jinyin Qi Boli Qi, Yi* 中國美術全集：金銀器玻璃器 1 (Compendium of Chinese Fine Arts – Gold, Silver and Glass, Vol. I). Hefei: Huangshan Publishing House, 2010.

Song Hua Quanjì 宋畫全集 (Compendium of Song Paintings), Vol. 1, No. 4 & No. 7. Hangzhou: Zhejiang University Press, 2010.

Yang, Boda, ed. *Zhongguo Meishu Fenlei Quanjì – Zhongguo Jinyin Boli Falang Qi Quanjì, Er* 中國美術分類全集：中國金銀玻璃琉璃器全集2 (Compendium of Classified Chinese Fine Arts – Chinese Gold, Silver, Glass and Cloisonné, Vol. II). Shijiazhuang: Hebei Fine Arts Publishing House, 2004.

Zhou, Mi ed. "Wulin Jiu Shi 武林舊事 (Old Stories of Wulin)," the first edition published before 1290. In *Baoyan Tang Miji* 寶顏堂秘笈, edited by Chen, Jiru. Republished by Shanghai: Wenming shuju, 1922. Erudition Database.





40

AN INSCRIBED SILVER FOOTED CUP WITH SQUARED HANDLE AND A DOCUMENTED SILVER DISH

Southern Song/Yuan dynasty, 13th century

The small cup with everted rim and a rolled lip on the exterior, the horizontal 'h'-shaped handle and flared high foot soldered on, a set of stamped maker's marks below the lip rim on either side of the handle, brushed in black ink one single character at the bottom of interior, the silver polished smooth with traces of hammering apparent on the interior wall, mottled with malachite encrustations; the saucer dish with shallow rounded sides rising to a flat everted rim and rolled lip, inscribed in black ink four lines of running script on the front and back sides, covered with extensive malachite encrustations.

4 1/16in (10.3cm) width of cup over handle;

6 1/2in (16.5cm) diam of dish (2).

\$4,000 - 6,000

南宋/元 墨書戳記方把銀杯與墨書紀年銀盤

The inscription on the interior of the cup may be read as *hua* (画). The maker's stamps by the handle may be read as □ *si lang* (□ 四郎).

The inscriptions on the dish are largely indecipherable, but the first line on the interior includes a cyclical date which may be read as "fourth day of the eighth month in the *geng yin* year" (庚寅八月四日) and may be corresponding to 1230 or 1290.

Compare the very similar silver footed cup with an 'h'-shaped handle, from the hoard at Bozhixiang, Linli, Hunan province, illustrated by Liao in *Song dai jinyinqi yanjiu* (Research of Song Dynasty Gold and Silver), Nanjing, 2012, p. 190, pl. 2.2.2-2, attributed to Yuan dynasty.

Compare also the silver cup with similar "h"-shaped handle, found in a cache of silver wares at Xixie village, Yaotang, Jintan, Jiangsu province, illustrated in the catalog of the special exhibition organized by the Zhejiang Provincial Museum, *Zhong xing ji sheng: Nan Song feng wu guanzhi* (Achievements of Southern Song Dynasty), Beijing, 2015, p. 317, described as Southern Song dynasty. A gold footed cup of closely related form discovered in 1987 in a Southern Song tomb at Feilongkou village, Lingdong county, Lanxi, Zhejiang province, now in the collection of the Lanxi City Museum, is illustrated in the same exhibition catalog, *op. cit.*, p. 114.

Similar cups with "h"-shaped handle were also made in ceramics. A Yaozhou cup discovered in 1974 at Changping, Beijing, and now in the collection of the Capital Museum is illustrated in *Zhongguo wenwu jinghua daquan: taoci juan* (Compendium of Chinese Archaeological Treasures: Ceramics), Hong Kong, 1993, no. 508, described as Jin dynasty; a Guanyao cup in the Anhui Provincial Museum is illustrated *op. cit.*, no. 297, described as Southern Song dynasty; and a Qingbai porcelain cup found at the Shaoli ancient city site, Zhenlai county, Jilin province, is illustrated in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), Vol. 2, Tianjin, Liaoning, Jilin, Heilongjiang, Beijing, 2008, p. 193, no. 193, described as Yuan dynasty.

A larger silver dish of this form engraved with a cyclical date *wu yin* (戊寅) corresponding to 1278 is illustrated in *Zhongguo chuanshi wenwu shoucang jianshang quanshu: jinyin qi* (Compendium of Chinese Collection and Connoisseurship: Gold and Silver), Vol. II, Beijing, 2005, p. 209. Another silver dish of this type with two sets of engraved inscriptions unearthed in 1966 at Jintan, Jiangsu province and now in the collection of the Zhenjiang Museum, is illustrated in *Zhenjiang chutu jinyinqi* (Gold and Silver Unearthed in Zhenjiang), Beijing, 2012, p. 80, no. 54, described as Yuan dynasty.

Compare also a Ding ware dish of this form, illustrated by Krah in *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 426, no. 1425, described as 12th to 13th century.



A PAIR OF 'RUYI' SILVER VASES, MEIPING

Southern Song dynasty, 12th-13th century

Each bottle-vase with broad shoulder tapering down to a narrow, recessed foot, decorated with five continuous rows of deeply grooved inter-locking *ruyi* scrolls to imitate *tixi* lacquer, the cylinder neck finely incised on the square rim a band of keyfret pattern, the surface lightly polished showing traces of black tarnish and malachite encrustation. 8 1/16in and 8 1/8in (20.5cm and 20.7cm) high (2).

\$20,000 - 30,000

南宋 如意紋銀梅瓶一對

Compare the very similar silver *meiping* and cover discovered from a hoard in 1959 at Deyang, Sichuan province, illustrated in *Zhongguo chuanshi wenwu shoucang jianshang quanshu: jinyin qi* (Compendium of Chinese Collection and Connoisseurship: Gold and Silver), Vol. II, Beijing, 2005, p. 193, describing the decoration as '*ruyi*' pattern, and attributed to Southern Song.

Compare also the silver *meiping* decorated with ten rows of closely related *tixi*-imitating pattern described as '*ruyi yuntou*', discovered in 1993 from a hoard dated to the Southern Song period, published in *Sichuan Pengzhou Song dai Jinyinqi jiaocang* (A Cache of Song Dynasty Gold and Silver Vessels from Pengzhou in Sichuan), Beijing, 2003, color plate 9. The same silver *meiping* is published again in *Zhongguo chuanshi wenwu shoucang jianshang quanshu: jinyin qi* (Compendium of Chinese Collection and Connoisseurship: Gold and Silver), Vol. II, Beijing, 2005, p. 193, together with a plain *meiping* and a chased crane-pattern *meiping* discovered from the same Pengzhou hoard and now in the collection of the Pengzhou Museum.

The iconic *ruyi* pattern is sometimes called an archaistic 'cicada' pattern, derived from the design element on archaic bronzes. Compare, for example, a silver cup unearthed from the Song dynasty hoard at Lujiashan, Xingzi, Jiangxi province, now in the collection of the Jiangxi Museum, illustrated in *Zhongguo chuanshi wenwu shoucang jianshang quanshu: jinyin qi* (Compendium of Chinese Collection and Connoisseurship: Gold and Silver), Vol. I, Beijing, 2005, p. 4.

The dating of this pair of *meiping* is consistent with the result of technical study and analysis. A full report is available upon request.



42

A LOBED BROWN JADE CUPSTAND

Song - Ming dynasty

Of saucer shape with lipped everted rim divided into twelve lobes, the central aperture with a raised collar of half-rounded beading, the stone of rich purple-brown color with natural inclusion markings.

8in (20.3cm) diam

\$4,000 - 6,000

宋-明 葵口穿心棕玉托盤





43

A MINIATURE JADE FIGURE OF BODHISATTVA

Song-Ming dynasty

Carved in the round, the deity seated in the 'lotus' position wearing a long robe with flaring sleeves behind elbows, his hair drawn high into a topknot, the base polished flat, pierced through the hands, the head, and base for stringing and attachment, the white jade with mottled areas finely polished.

1 1/4in (3.2cm) high

\$7,000 - 9,000

宋-明 小件菩薩玉珮

Provenance:

Antiquarium, Ltd., New York, 2008

來源：

紐約 Antiquarium, Ltd. 古董行，2008 年

It is very rare to see miniature jade carving with such elegant details and expressive movement. The details of the seated bodhisattva are finely rendered and polished. The small drill holes are done discreetly and do not compromise the integrity of the sculpture. The facial feature of "八"-shaped eyebrows and low-relief ears may suggest a Song dynasty attribution, as discussed in the case of a Yuan dynasty jade 'boy with lotus' pendant, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, p. 37, no. 20.

Attribution for jade carving of figures is very challenging because securely datable examples are scarce. Compare the jade figure of bodhisattva mounted with gold wires and gold lotus base, which may suggest the function of the present example, unearthed from Ming dynasty tombs of the Lu family in Lujiazui, New Pudong district, Shanghai, illustrated in the same volume, *op. cit.*, pp. 174-175, no. 118, described by the author as the finial of a hair pin.



A WHITE JADE OPENWORK 'BOY' PENDANT

Song dynasty

Toddler with a flat peach-shaped hair bun wearing a long jacket over a pair of loose trousers, his right hand petting the small deer holding a *lingzhi* fungus in its mouth, the long leafy stem in his left hand going around his shoulders and ending with a large peony blossom by his head, the translucent white stone with natural russet inclusions at the center, drilled with a vertical channel for stringing.

1 1/2in (4.1cm) high

\$18,000 - 25,000

宋 白玉《連生貴子》墜飾

Provenance:

From the Collection of Chung Wah-pui, Hong Kong
Sotheby's Hong Kong, 8 April 2010, lot 2009

Published

Jades from the Hei-Chi Collection, Beijing, 2006, p. 148

來源：

香港鍾華培舊藏

香港蘇富比, 2010 年 4 月 8 日, 拍品編號 2009

出版：

《熙壩藏玉》, 北京, 2006 年, 第 148 頁

The iconography of boy holding a large lotus blossom was very popular in the Song, Yuan and Ming dynasties, representing the wish for many sons. The small deer included in the carving also symbolizes fertility. In ancient Buddhist myth, a doe bore five hundred beautiful sons from lotus for the King. As Buddhism evolved in China, the imagery of deer with boy and lotus appeared in large numbers in jade carvings, expressing well wishes for "*lian sheng gui zi*" (連[蓮]生貴子, bearing sons after sons).

It is rare that the boy in the present example is holding a large peony blossom - a flower representing happiness and prosperity. Song dynasty literati Zhou Dunyi also acknowledged in his poem On the Love for Lotus that peony has been people's favorite since the Tang dynasty.

A small Yuan dynasty white jade carving of a boy with a large lotus blossom on the back of his head, discovered from the Xilin pagoda in Songjiang district, Shanghai, is illustrated in *Jade wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, p. 37, no. 21, where the author compares characteristics between Song and Yuan jade carvings: in the Song, the large flower is placed next to or on top of the head, as opposed to in the Yuan and Ming it is placed on the back of the head or positioned lower on the boy's back; the peach-shaped hair bun with finely incised lines and the stylized ears carved in "reduced ground" (減地) technique are also typical of the Song, whereas the more pronounced hair bun and wedged ears are characteristics of the Yuan and Ming.

Another Song dynasty white jade carving of a boy holding a lotus on top of his head, in the Qing Court collection at the Palace Museum, Beijing, is illustrated on the museum's website, noted by the author that the iconography first appeared in the Tang.

Compare also the jade carving of a doe holding a *lingzhi* fungus in her mouth, standing on a lotus base with its fawn, in the collection of the National Palace Museum, Taipei, illustrated by Teng (ed.), *Jingtian gewu: Zhongguo lidai yuqi daodu*, Taipei, 2011, p. 122, no. 6-5-7, attributed by the author as Song dynasty and noting the ancient Buddhist myth of doe bearing many sons.

This white jade 'boy' pendant may have been part of the *Qixi* celebration on the seventh day of the seventh month on the lunar calendar, when the constellations of the cowherd and the weaving maid reunited in the sky. Recorded in the 1127 publication by Meng Yuanlao, *Dongjing menghua lu* (Dream of Splendor in the Eastern Capital), small figurines called *Mo he le* were available for purchase, mostly made of molded clay but luxury materials such as ivory, gemstone, or gold were also used. For an abstract of this Song dynasty festival together with a jade carving of the 'boy with lotus', see Watt, *Chinese Jades from Han to Ch'ing*, Asia Society, New York, 1980, pp. 110-111, no. 94.





AN ARCHAISTIC BRONZE-FORM JADE VASE AND COVER, HU Song-Ming dynasty

Following the archaic bronze *hu* prototype, finely carved on each side a large *taotie* mask below a row of three circular 'cloud' symbols, the vase flanked by a pair of small ram's-head handles below the rim, the gently domed cover with bud-finial decorated with a band of hooked scrolls on the sides, all supported by a high ring foot, the creamy translucent stone with natural russet inclusions smoothly polished, selected veins and foot rim skillfully stained in dark brown to imitate the appearance of antiquity.

4 7/8in (12.4cm) high

\$20,000 - 30,000

宋-明 仿古銅彝簋鬶紋玉蓋壺

Provenance:

Collection of K. C. Wong
Bluett & Sons Ltd., London
R.H.R. Palmer Collection, no. 166
Bonhams London, New Bond Street, 11 June 2003, lot 10
Knapton Rasti Asian Art, *Works of Art*, November 2007, cat. no. 16

Published

The Wong Collection of Ancient Chinese Jades, Bluett & Sons Ltd, London, 1930, plate XIII, no. 445

來源：

K. C. Wong 舊藏
倫敦 Bluett & Sons Ltd. 古董行
R.H.R. Palmer 舊藏，藏品編號 166
倫敦邦瀚斯，2003年6月11日，拍品編號 10
倫敦 Knapton Rasti 古董行，《Works of Art》，2007年11月，圖版編號 16

出版：

《The Wong Collection of Ancient Chinese Jades》，倫敦 Bluett & Sons Ltd. 古董行，1930，圖版編號 XIII，445



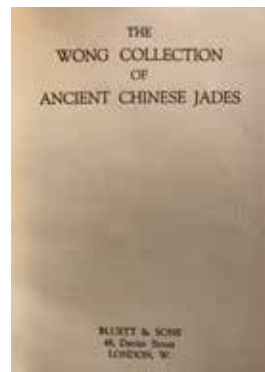
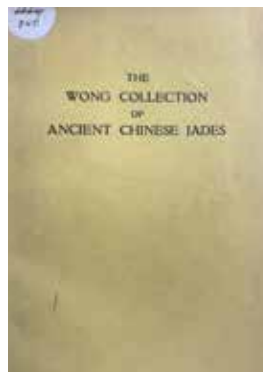
The elegant form and finely executed design make this vase and cover a fine example of this type. As Rawson noted in her 1995 monograph *Chinese Jade from the Neolithic to the Qing*, "In the late Song and Yuan periods copies of bronze ritual vessels started to appear... Although this change is highly significant, suggesting as it does new approaches to both bronze and jade, there is considerable difficulty in dating jades that belong to the periods before the sixteenth century." Watt also stressed in the 1980 catalog *Chinese Jades from Han to Ch'ing*, "For a long time the dating or identification of jades from the tenth to the thirteenth centuries has been the most difficult problem in the study of post-Han jades, again mainly due to the lack of archaeological data. ... The available evidence, both from literary sources and from the actual specimens that have been assigned Sung dates by a process of elimination rather than on the basis of positive evidence, seems to indicate that Northern Sung jade carvers carried on working with T'ang motifs but in their own style."

Many jade vessels closely related to the present example exist in museum collections around the world, but the attribution has been inconsistent - a challenge outlined above and still present today, due to the lack of datable comparisons from archaeological finds. The archaizing design elements also add to the confusion, since they were all based on archaic bronze prototypes with minor alteration. On the present jade vase and cover, one may recognize the hooked scrolls commonly seen on Song dynasty jade carvings, the ram's head finials appeared on Ming dynasty jade vases, and the staining of the stone which was a known practice since the Han dynasty.

Compare the flattened pear shape jade *hu* vase decorated with keyfret borders and a phoenix in cartouche, in the collection of the National Palace Museum, Taipei, illustrated on the museum's website, described as Southern Song to Yuan dynasty.

Compare also the jade *hu* vase of closely related form with two protruding 'ears' similar to the present example, unearthed from the Xilin pagoda in Songjiang district, Shanghai, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, p. 74, no. 44.

The Xilin temple in Songjiang, Shanghai, was established in the Tang dynasty and has been an active Buddhist temple through the present day. The Xilin pagoda was built during the Xianchun era (1265-1274), Southern Song dynasty, destroyed in the early Yuan due to the war and unrest, and re-built in the 20th year of Hongwu (1387) in the Ming dynasty. In 1992, the temple compound and the pagoda received funding for a major renovation, to restore the damages inflicted during the Cultural Revolution. A wealth of artifacts was discovered under the pagoda during the renovation, including many of the jade carvings cited in this catalog.







46

A DRAGON-CARVED JADE DAGGER HANDLE

Tang - Five Dynasties

Boldly chased and incised with a winged three-claw dragon flying in mid-air chasing a 'pearl' just beyond its open jaws, the scaly serpentine body coiled between stylized cloud scrolls, capped with gilt bronze mount and with remnant of an iron blade, the olive-green stone smoothly polished and stained with iron rust from burial.

6 1/4in (16cm) length

\$800 - 1,200

唐-五代 青玉裝鑲金銅龍紋刀柄

A jade plaque carved in a very similar style with a three-claw winged dragon and scrolling clouds in the collection of the Tianjin Museum is illustrated by Bai (ed.), *Tianjin bowuguan cang yu* (Jade Wares Collected by the Tianjin Museum), Beijing, 2012, p. 132, no. 114, described as Tang – Five Dynasties.



47

AN ARCHAISTIC JADE 'DRAGON AND PHOENIX' PLAQUE

Song-Ming dynasty

Carved in profile and following ancient prototypes, the winged dragon looking back at the fluted, forked tail which morphs into a phoenix facing the dragon, the body finely decorated with hooked scrolls in relief, the stone surface with earth encrustations and mottled in russet brown.

3 5/8in (9.3cm) length

\$15,000 - 20,000

宋-明 仿古龍鳳玉珮

Provenance:

John Sparks Ltd., London

Eskenazi, Ltd., London

J. J. Lally & Co., New York, 1991

Robert P. Youngman Collection, New York, 1994

Sotheby's Hong Kong, *The Robert Youngman Collection II*, 3 April 2019, lot 3439

Published

Youngman, *The Youngman Collection of Chinese Jades from Neolithic to Qing*, Chicago, 2008, pl. 57

來源：

倫敦 John Sparks Ltd.

倫敦 Eskenazi, Ltd.

紐約 J. J. Lally & Co., 1991 年

紐約 Robert P. Youngman 舊藏, 1994 年

香港蘇富比《The Robert Youngman Collection II》, 2019 年 4 月 3 日, 拍品編號 3439

出版：

楊門,《楊門藏玉：中國新石器時代至清代玉器》, 芝加哥, 2008 年, 圖版編號 57

Compare the openwork jade dragon plaque in archaic style from the Mottehedeh Collection, now in the Royal Ontario Museum, exhibited at the Victoria & Albert Museum and illustrated in the catalogue of the Oriental Ceramic Society *Chinese Jade Throughout the Ages*, London, 1975, no. 280, described as Song or Jin period, 12th – 13th century.

Compare also the openwork dragon plaque in the British Museum carved in a similar style included in the same exhibition and illustrated in the catalogue, *op. cit.*, no. 283.

For a very similar Warring States example showing stylistic connection with the present example, see *The Complete Collection of Treasures of the Palace Museum, Jadeaware I*, Hong Kong, 2006, p. 192, no. 160, from the Qing Court Collection.



48

AN ARCHAISTIC JADE DRAGON-IN-CLOUDS ORNAMENT

Song dynasty

Finely carved in low relief, the dragon encircling the oval disc with its head protruding on one side, the body and fluted forked tail swirls through the clouds, the reverse simply carved with a tight grid and prickly bosses, the silvery-white stone of uneven thickness polished to shine, with grey and russet natural inclusions.

3 1/8in (8cm) wide

\$8,000 - 12,000

宋 仿古隨形龍雲玉珮

Provenance:

Poly Auction, Beijing, 2 December 2007, lot 1682

Published

Zhongguo mincang wenwu jianshang congshu: wenfangjiya (Compendium of Selected Chinese Private Collections: Elegant Scholar's Items), Beijing, 2007, no. 3

來源：

北京保利，2007 年 12 月 2 日，拍品編號 1682

出版：

《中國民族文物鑒賞叢書：文房集雅》，北京，2007 年，插圖 3

It is rare to see a jade carving with many characteristics typically seen in Song dynasty works. On the present example, one may immediately focus on the dragon and compare it to the white jade openwork *chi* ornament unearthed from the underground chamber of Xilin Pagoda, Songjiang district, Shanghai, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, pp. 76-77, no. 46, attributed to Northern Song dynasty. The author points out the “丰” lines on the curled bundle of hair behind the head, stating that the decoration originated in the Han dynasty and slowly disappeared after the Song. Another Song dynasty dragon-head jade belt hook unearthed in Jishui county, Jiangxi province, bearing the same “丰” decoration, is illustrated by Chen in “Relics Unearthed from Song dynasty datable tomb in Jishui, Jiangxi Province,” *Wenwu*, 1987, No. 2.

In ancient Chinese myth, *chi* is the second of dragon's nine sons, known as the dragon without horns and sometimes called *chi*-dragon or *chi*-tiger.

The ‘grid and bosses’ design (*pu*-pattern 蒲紋) on the reverse is also a typical Song dynasty feature, imitating Han dynasty *bi* discs. Compare the small jade *bi* disc with neatly arranged hooked scrolls on one side done in “reduced ground” (減地) method, a popular archaistic decoration of the Song, and *pu*-pattern on the reverse, excavated from the Xilin Pagoda in Songjiang, Shanghai, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, p. 102, no. 66, attributed to the Southern Song. Compare also the small oval jade ring, with tightly arranged hooked scrolls on one side and *pu*-pattern on the reverse, also excavated from the Xilin Pagoda and illustrated in the same volume, *ibid.*, p. 105, no. 69, attributed to the Southern Song.



AN ARCHAISTIC JADE DRAGON-IN-CLOUDS SQUARE BOX AND COVER

Song-Ming dynasty

Carved in relief, two dragons above stylized clouds on the cover, the larger dragon with limbs stretching wide facing the smaller dragon at the diagonal corner, both dragons' wings and forked tails dipped to the sides, the box engraved with a dragon stretching horizontally on each side, the box and cover matched with a thin ridge at the rims and well-hollowed and polished on the interior, all supported by a shallow stepped foot enclosing a square indented base, the silvery-grey stone with scattered 'black pepper' spots and russet inclusions.

2 11/16in (7.1cm) square; 1 3/8in (3.8cm) high

\$15,000 - 20,000

宋-明 仿古龍雲紋青玉方蓋盒

Provenance:

From the Collection of Sackville George Pelham, 5th Earl of Yarborough (1888-1948)

Woolley and Wallis, Salisbury, 19 May 2010, lot 31

來源：

第五世 Yarborough 爵士 Sackville George Pelham (1888-1948 年) 舊藏

英國索爾茲伯里, Woolley and Wallis 拍賣行, 2010 年 5 月 19 日, 拍品編號 31

The imagery of *chi* dragon was a classic design on Shang dynasty ritual bronzes, and later became a stand-alone decorative motif in the Han dynasty. Revival of the dragon motif in the Tang, Song, Yuan and Ming dynasties presents a great challenge due to lack of firmly datable contemporary examples. Attribution of jade carvings with *chi* dragon is often a process of elimination and supported by close analysis of available comparisons.

The present example is roughly carved compared to the Song dynasty dragon-in-clouds ornament in this catalog (lot 48), but it is similar in the engraved lines on the dragon's shoulders and the rendering of the cloud reliefs. The hatched lines indicating fur on the limbs and forked tails are rather stiff, and the composition on both pieces do share similar aesthetics of archaism.

The unique detail on the present example is the wide-stretching arms and two-claw feet that almost look like hoofs. There is, however, striking resemblance on the jade *chi* dragons unearthed from the tomb of the King of Nanyue, illustrated in the catalogue of the special exhibition, *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991, no. 193 a scabbard chape and no. 195 a sword guard. The Nanyue *chi* dragons' arms and bodies are dramatically twisted, and their feet are two-clawed.

On the present example, the engraved circle on the elbows may allow future attribution. Compare, for example, a jade scabbard slide with *chi* dragon similarly carved and with circles on the elbows, unearthed at Xilin Pagoda, Songjiang district, Shanghai, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, p. 120, no. 82, described as Yuan dynasty.

A jade square box of very similar form and size, also made of grayish-white stone with black spots, incised with two *chi* tigers and scrolling vines, is included in the Asia Society exhibition and illustrated by Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, pp. 178-179, no. 154, noted by the author: "A Tang date is proposed for this piece on account of the style and the workmanship. The lion-and-vine is a common decorative motif in the T'ang period and appears on metalware as well as in stone carving. The incised lines are somewhat crudely executed but artistically well controlled."

Jade carving of square covered boxes continued to be made through the Ming dynasty with moderate adjustments of the design and proportion. Compare two Ming dynasty jade square covered boxes with taller foot rings, in the collection of the National Palace Museum, Taipei, one with figure in landscape the other with cloud patterns, illustrated on the museum's website, nos. 869N and 410N respectively.





50

A SMALL CARVED AGATE 'BASKET' BOWL

Liao/Song dynasty

Of shallow form, well-carved inside and out with packed rows imitating a woven basket, the rim rounded with equal segments marked by twin straps, the translucent stone of even icy tone polished to a high gloss. $3\frac{3}{8}$ in (8.5cm) diam

\$3,000 - 4,000

遼/宋 玉髓仿藤籃小碗

Compare the Song dynasty jade cup imitating a woven basket illustrated by Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 931-392, no. 29:2, where the author cites a silver bowl and a white porcelain bowl in the collection of the British Museum, both imitating woven baskets.

50



51

THREE SMALL AGATE VESSELS

Liao - Song dynasty, circa 10th-13th century

The bowl with rounded sides and gently everted rim on shallow foot ring, the stone mottled showing rich honey-brown tones; the cup and saucer thinly carved and mounted with a gilt bronze rim, the translucent stone with natural striations of cream, black, and honey tones; the mortar with slightly convex octagonal sides and rounded basin, the base polished flat, the stone in pale-lavender tone with natural inclusions of veins and spots in brown.

4in (10.2cm) diam of bowl;

1 $\frac{7}{8}$ in (4.7cm) overall height of cup and saucer;

4 $\frac{1}{8}$ in (10.5cm) diam of mortar (3).

\$3,000 - 4,000

遼-宋 玉髓小碗杯盤三件

Compare two small agate cups unearthed from tomb no. 4 in Qinghemmen, now in the collection of the Liaoning Provincial Museum, illustrated in *Refined Cultural Relics from the Exhibition of the Civilization of the Liao River Valley*, jointly published by the Liaoning Provincial Museum and the Liaoning Provincial Cultural Relics and Archaeological Research Institute, 2006, p. 176.

Compare also the gold-rimmed agate cup unearthed from a Song dynasty tomb in Lai'an, Anhui province, illustrated by Yang in *Shehua zhi se: Song Yuan Ming jinyinqi yanjiu* (The Color of Sumptuous: Study of Gold and Silver from the Song, Yuan, and Ming Dynasties), Beijing 2011, pp. 215-216, no. 4-18.

51



52

A JADE CARVING OF A PAIR OF MAGPIES

Qianlong period

The love birds cuddle with tails crossed, holding a branch of prunus blossom in their beaks, their feet comfortably tugged underneath, the feather finely carved and incised, the stone with natural russet inclusions cleverly incorporated as part of the design, the prunus branches carved in openwork for stringing.

2 3/4in (7cm) length

\$10,000 - 15,000

乾隆時期 巧色帶皮白玉《喜上眉梢》擺飾

Provenance:

Bluett & Sons Ltd., London, 1963

From the Collection of Roger Pilkington (1928-1969), Lancashire, England

Sotheby's Hong Kong, *The Pilkington Collection of Chinese Art*, 6 April 2016, lot 58

Published

Elegantly Made: Art for the Chinese Literati, J. J. Lally & Co., New York, 2020, no. 29

Exhibited

Elegantly Made: Art for the Chinese Literati, J. J. Lally & Co., New York, March 13-27, 2020, no. 29

來源：

倫敦 Bluett & Sons Ltd. 古董行，1963年

英國蘭開夏郡 Roger Pilkington (1928-1969) 舊藏

香港蘇富比 2016 年 4 月 6 日，拍品編號 58

出版：

《雅製：中國文人藝術》，紐約藍理捷中國文物，2020 年，圖版編號 29

展覽：

《雅製：中國文人藝術》，紐約藍理捷中國文物，2020 年 3 月 13-27 日，展覽編號 29

In Chinese tradition, the magpie (喜鵲, *xique*) is a bird of happiness (喜, *xi*) and a messenger bringing good news, while the blossoming plum (梅, *mei*) signifies the arrival of Spring. Together they represent a 'blissful joy shown through one's eyes' (喜上眉[梅]梢, *xi shang mei shao*). A pair of cross-tailed magpies with prunus also represents fidelity and marital harmony, wishing the couple a lifetime of happiness together.

A very similar jade carving of a pair of magpies in the Palace Museum, Beijing, from the Qing Court Collection, is illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji* (The Complete Collection of Treasures of the Palace Museum), Vol. 42, *Jadeware (III)*, Hong Kong, 1995, p. 102, no. 82.

Another very similar jade carving of a pair of magpies holding branches of prunus blossoms, in the National Palace Museum, Taipei, is illustrated on the museum's website, number 001934N, described as Ming-Qing.



53

AN OPENWORK WHITE JADE DRAGON PLAQUE

Early Ming dynasty, 15th century

Finely carved in relief a five-claw dragon with arms and legs outstretched over a pierced layer of fruiting leafy vines, enclosed by a half-rounded frame with rounded corners, the back polished flat, the translucent stone with silvery grey inclusions.

3 x 2 1/2in (7.6 x 5.9cm)

\$5,000 - 7,000

明早期 白玉透雕龍紋牌飾

Compare the similar openwork jade dragon plaque with peony flowers, discovered at the Xilin pagoda in Songjiang district, Shanghai, illustrated in *Jade Wares of the Tang, Song, Yuan, Ming, Qing Unearthed from Shanghai*, Shanghai, 2001, pp. 96-97, no. 62, described as early Ming dynasty. The present lot shares a few characteristics with the Xilin pagoda example: the dragon's right-claw holds into a 'fist', a lower layer of dense foliage ground, and a thin square border.

53



54

A SMALL LAPIS LAZULI CARVING OF A GOOSE

Qianlong period

Resting with the head tucked back and holding a stalk of millet in its beak, its feet comfortably folded underneath, the stone with striated gold and blue tones.

2 3/8in (6.4cm) length

\$4,000 - 6,000

乾隆時期 青金石啣禾小鵝擺飾

Provenance:

Knapton Rasti Asian Art, London, 2008

來源：

倫敦 Knapton Rasti Asian Art 古董行，2008 年

A pair of mandarin ducks carved in lapis lazuli in the collection of Victoria and Albert Museum is illustrated by Wilson in *Chinese Jades*, London, 2004, p. 102, no. 100, described as 18th century.

54



55

A WHITE JADE CARVING OF 'BAT AND COIN'

late 18th/early 19th century

The bat with softly contoured wings wrapped around a large pierced 'coin' with a 'wan' in the square reserve, the mutton-fat white stone of even tone highly polished, fitted wood stand.

2 1/8in (5.5cm) wide

\$6,000 - 8,000

十八世紀末/十九世紀初 白玉《福在眼前》擺飾

Provenance:

From the Collection of William Drummond (1893-1980), Fife, Scotland
Woolley & Wallis, 19 May 2010, lot 196

來源：

蘇格蘭法夫，William Drummond (1893-1980) 舊藏

英國 Woolley & Wallis 拍賣行，2010 年 5 月 19 日，拍品編號 196

The small jade carving delivers an auspicious message 福在眼前，"prosperity forever before your eyes." The bat (*fu*) pairs with the *wan* emblem is a homonym for *wan fu*, a greeting of "ten thousand times of prosperity." The *wan* emblem in the square reserve (*yan*) of a coin (*qian*) is a homonym of *yan qian*, "right in front of one's eyes."



56

A CAST SILVER MINIATURE FIGURE OF A HORSE

Qing dynasty

Realistically modeled and heavily cast, the horse standing four-square looking straight ahead with ears pricked in alert, the eyes and snout well-defined, the mane and tail with finely incised lines, the under belly with a small aperture and unpolished patch, the surface tarnished to a silvery grey showing patches of malachite incrustations.

4 1/4 in (10.9 cm) length

\$2,000 - 3,000

清 小件銀鑄馬

Provenance:

From the Collection of Dr. Arthur M. Sackler (1913-1987), acquired from C.T. Loo / Frank Caro, New York, in the 1970s
Christie's New York, 24 March 2011, lot 1221

來源：

阿瑟·姆·賽克勒博士(1913-1987)舊藏，1970年代末於紐約購自盧芹齋繼承人法蘭克·卡羅
紐約佳士得，2011年3月24日，拍品編號 1221

56



57

A GROUP OF FOUR SILVER AND GOLD ARTIFACTS

Tang – Song dynasty

The silver cover of domed oval shape finely chased with a pair of birds in flight over dense foliage and 'fish roe' ring-punched ground, encircled by a running border of chased feathery scroll, the design and border parcel-gilt, made to serve as the cover of a natural shell to be used as a box; the small silver bowl of steeply rounded sides with a repoussé medallion of scrolling foliage in the center and a band of 'classic scroll' below the rim, the design picked out with gilding; the hairpin made from gold sheet, with two floral reserves molded in shallow relief near the open end and with square-cut gold 'teeth' possibly to receive a gemstone; and the small gold earring cast with flowers and foliage on both sides, a wire loop opening on one end for attachment.

2 3/4 inches (7 cm) length of cover;

2 7/8 inches (7.3 cm) diam of bowl;

4 1/8 inches (10.8 cm) length of pin;

5/8 inches (1.6 cm) width of ornament (4).

\$1,200 - 1,500

唐-宋 金銀雜項四件

57

58

A GREEN GLAZED POTTERY BOTTLE-VASE

Song dynasty

Of slender ovoid form, the small mouth with flared rim on a short cylindrical neck, the dark green glaze covered inside and out and continuing over the flat base.

9 1/2in (24.1cm) high

\$800 - 1,200

宋 綠釉梭形瓶



58

59

TWO GREY POTTERY ANIMAL FIGURES

Yuan dynasty

Well-modeled and hollowed at the center, the recumbent ram resting on a boulder with a pair of large horns curled behind its ears; *together with* a realistically modeled tortoise with its head held high, a band of key-fret pattern decorated along the edges of the shell, also hollowed inside with a small opening at the bottom; the figures unglazed showing grey pottery body with earth encrustations.

3 1/2in (8.9cm) length of tortoise;

5 1/2in (14cm) length of ram (2).

\$400 - 600

元 灰陶羊、灰陶龜各一



59



60

A PAIR OF PALE GREEN JADE BANGLES

Early 20th century

The translucent stone smoothly polished showing natural icy-green tones.

3 1/8in (17.9cm) diam of each (2).

\$800 - 1,200

二十世紀初 青玉鐲一對

Provenance:

From the Collection of Woods King III, Cleveland, Ohio

Inherited from his grandfather General Woods King, who acquired in China, 1944-1946

來源：

俄亥俄州克利夫蘭，Woods King 三世舊藏

傳承自他的祖父，Woods King 將軍，於 1944-1946 年購自中國

60



61

A JADE CARVING OF A HORSE AND MONKEY

Qianlong period

Carved in the round a recumbent horse with its head turns back, the mane and tail finely incised, a monkey sitting on the rump with its arms stretched to play with the horse, the celadon color jade smoothly polished showing russet color inclusions.

3in (7.6cm) length

\$4,000 - 6,000

乾隆時期 青玉《馬上封侯》擺飾

Provenance:

From the Collection of Richard S. du Pont, Delaware

來源：

特拉华州 Richard S. du Pont 舊藏

The naughty monkey (*feng hou* 瘋猴) on horseback (*ma shang* 馬上) serves as a rebus, delivers an auspicious message to the recipient "may you soon be promoted in rank" (*ma shang feng hou* 馬上封侯).

61



62

A RUSSET-FLECKED WHITE JADE 'FOUR ARTS' PENDANT

Qianlong period

Carved in openwork a soft ribbon loosely wraps around a *guqin* Zither, a chessboard and chess boxes, bundles of books, and a scroll painting, a discreet channel drilled under a square tab for stringing, the stone polished to shine, with natural russet inclusions from 'skin' cleverly incorporated as part of the design.

1 3/4in (4.4cm) high

\$10,000 - 15,000

乾隆時期 帶皮白玉《四藝》墜飾

Provenance:

From the Collection of the former President of the San Francisco Bridge Company, Barrett G. Hindes (1897-1964) of Ross, California, donated to the de Young Museum of Fine Arts in 1969 and deaccessioned by the Fine Arts Museum of San Francisco in 2009 Christie's New York, *Fine Chinese Ceramics and Works of Art: Including Jades from the Fine Arts Museum of San Francisco*, 18-19 March 2009, lot 423

Published

Elegantly Made: Art for the Chinese Literati, J. J. Lally & Co., New York, 2020, no. 6

Exhibited

Elegantly Made: Art for the Chinese Literati, J. J. Lally & Co., New York, March 13-27, 2020, no. 6

來源：

加州 Ross 鎮，舊金山橋樑公司總裁 Barrett G. Hindes 舊藏
1969 年捐贈舊金山笛洋美術館，2009 年由舊金山藝術博物館退藏
紐約佳士得 2009 年 3 月 18-19 日，拍品第 423 號

出版：

《雅製：中國文人藝術》，紐約藍理捷中國文物，2020 年，圖版編號 6

展覽：

《雅製：中國文人藝術》，紐約藍理捷中國文物，2020 年 3 月 13-27 日，展覽編號 6



63

AN ARCHAISTIC OPENWORK 'PHOENIX AND SERPENT' JADE PENDANT

19th-20th century

The flat plaque finely carved and incised on both sides, a mirror image of a pair of stylized birds in profile and a pair of serpents, drilled for stringing at the top where hooked serpent tails join, the celadon-grey stone softly polished.

3 3/8in (8.5cm) wide

\$4,000 - 6,000

十九-二十世紀 仿古鳳麟青玉珮

Provenance:

From the Collection of Mr. and Mrs. Richard C. Bull, Bryn Mawr, PA

來源：

賓州布林莫爾, Richard C. Bull 伉儷舊藏

Compare three Warring States openwork jade carvings which may be the prototype of this archaistic interpretation, from the Winthrop Collection and now in the collection of the Harvard Art Museums, illustrated by Loehr and Huber, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum, Harvard University*, Cambridge, 1975, pp. 339-340, nos. 501-503.

63



64

AN ARCHAISTIC SOAPSTONE CONG

19th-20th century

Carved in the style of an ancient ritual jade *cong*, the square tube with thick collars sectioned into four tiers of repeated panels over angled corners, each corner carved and engraved with a stylized 'mask,' separated by a plain vertical band on each side, the cylindrical interior hollowed, the translucent reddish-brown stone polished smooth inside and out.

5 5/8in (14.4cm) high

\$800 - 1,200

十九-二十世紀 壽山石仿古琮

Provenance:

Hirano Kotoken, Tokyo, 1990

來源：

東京平野古陶軒, 1990 年

Compare the slightly larger archaistic jade *cong* of more elaborate form, re-purposed as a censer, from the Qing Court Collection, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, National Palace Museum, Taipei, 2004, p. 51, pl. I-26, attributed to the 17th century, late Ming to early Qing period.

64

65

A CELADON JADE PEBBLE-CARVING OF A DUCK

18th-19th century

The form and design rendered in archaic style, the bird resting with its head tucked back holding a stalk of lotus flower and pod in its beak, its feet comfortably folded underneath, the translucent stone with areas of russet brown from the pebble skin.

2 1/4in (5.8cm) length

\$1,800 - 2,500

十八-十九世紀 帶皮青玉鴨啣荷擺飾

Provenance:

From the Collection of Patricia J. Gottschalk, Northfield, IL
Leslie Hindman Auctioneers, 6 October 2009, lot 952

來源：

伊利諾州諾斯菲爾德，Patricia J. Gottschalk 舊藏

芝加哥 Leslie Hindman 拍賣行，2009 年 10 月 6 日，拍品編號 952

Compare the small jade duck carved in very similar style, illustrated by Knight, Li, and Bartholomew in *Chinese Jade: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, p. 262, no. 279, described as 19th century.



65

66

A JADEITE BANGLE

Early 20th century

Of plain annular form, with smoothly polished rounded sides, the icy stone with streaks of bright emerald green, areas of darker green and jet-black mottling.

3 1/16in (7.7cm) diam

\$800 - 1,200

二十世紀初 翠玉鐲

Provenance:

From the Collection of Woods King III, Cleveland, OH
Inherited from his grandfather General Woods King, who acquired in China, 1944-1946

來源：

俄亥俄州克利夫蘭，Woods King 三世舊藏

傳承自他的祖父，Woods King 將軍，於 1944-1946 年購自中國



66



67

A MUGHAL STYLE GREEN JADE BOWL

Qianlong – Jiaqing period, *circa* 1800

With deeply rounded sides and short ring foot, well-carved in shallow relief on the exterior a frieze of eight quad-foiled cartouches of roses in full bloom, with a band of flowering vines above and a band of linked tri-petal florets below, the recessed base carved with a single stylized floret with crosshatched center, the interior plain, the softly polished stone with natural inclusions.

6 1/4in (16cm) diam (wooden base).

\$2,500 - 3,500

乾嘉時期 懷兀兒式青玉碗

Provenance:

From an English private collection

Bonham's London, 13 May 2010, lot 117

來源：

英國私人收藏

倫敦邦瀚斯，2010年5月13日，拍品編號117

Compare the similar green jade bowl in the National Palace Museum, Taipei, illustrated in the *Catalogue of a Special Exhibition of Hindustan Jade*, Taipei, 1983, pp. 132-133, no. 4.



68

A PAIR OF CLOISSONNÉ ENAMEL VASES

Qianlong marks and of the period

Each of lobed baluster form, decorated with large and small peony flowers and luxurious leafy vines over turquoise ground, a band of white *ruyi* pattern around the rim and a wide band of white lappets around the foot, carved on the base with a four-character Qianlong reign mark above the additional character 'ze' (則).

14 1/8in (35.9cm) high (2).

\$6,000 - 8,000

清乾隆 《乾隆年製》 《則》 款 天藍地嵌絲琅橄欖形瓶一對

Compare the very similar pair of cloisonné enamel vases, also with Qianlong marks above the additional character 'ze', illustrated by Brinker and Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Asia Society, New York, 1989, no. 282; where the authors note on p. 74 "During the Qianlong period (1736-96) an additional character, the significance of which is obscure, is occasionally found below the usual mark." The authors go on to suggest the 'ze' character may be an indication of the use or category of the object on which it is inscribed.





Bonhams

AUCTIONEERS SINCE 1793

The Mary and Cheney Cowles Collection of Classical Chinese Furniture

New York | March 20 2023



Download Bonhams app
for iOS & Android

INQUIRIES

Dessa Goddard
+1 (415) 613 3383
dessa.goddard@bonhams.com
bonhams.com/chineseworksofart

A VERY RARE HUANGHUALI 'WAN NIAN TAI PING' YOKEBACK ARMCHAIR, GUANMAOYI

Ming dynasty, 16th/17th century
Chair: 45 3/4in (116.2cm) total high
Seat frame: 20 x 26 x 19 1/2in (51.8 x 66 x 49.5cm)
\$250,000-400,000

Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE \$25,000 UP TO AND INCLUDING \$1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the \pounds symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \bigcirc symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: J. J. Lally & Co. Fine Chinese Works of Art		Sale date: Monday, March 20, 2023	
Sale no. 28438		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:





Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793